







Atto I<sup>mo</sup> Jette

## Scena I

Noema

misera e quale è questa ignota alla ragion all'anima sola sensibile, e cru-

dele

Imania che il cor mi opprime e perche mai orche ricco di palme il padre mio ri torna ai patri-

tetti

m'opprimon l'alma si contrari affetti forse... non so... vor rei... gelo ed av-

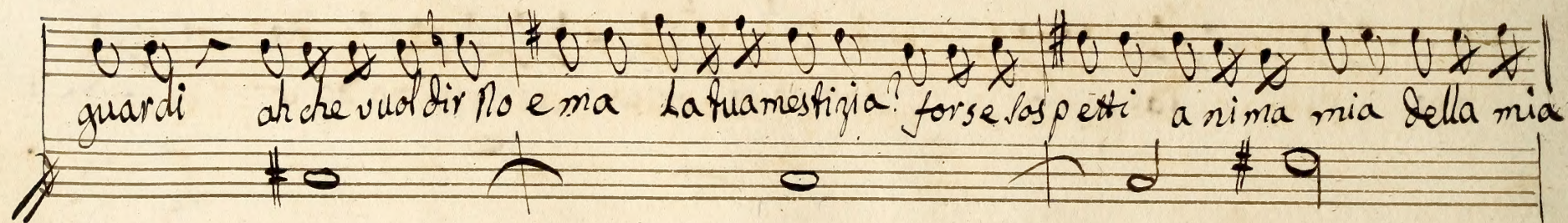
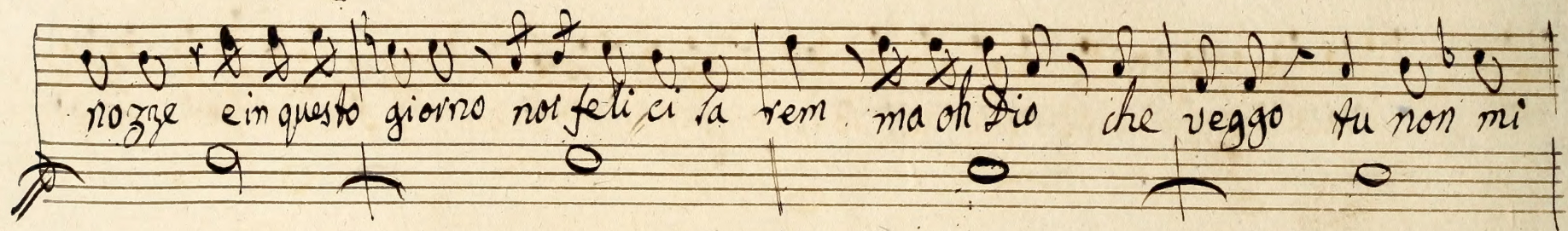
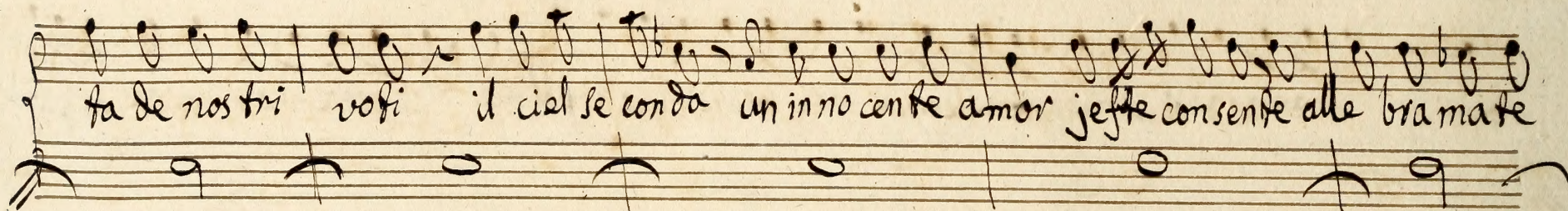
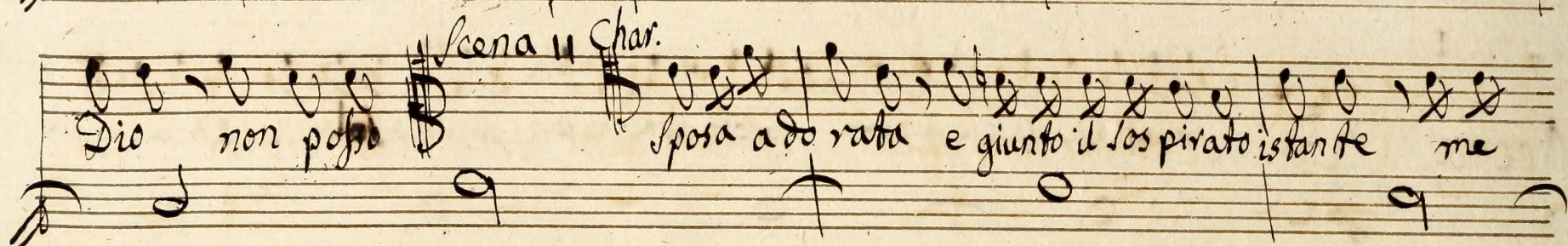
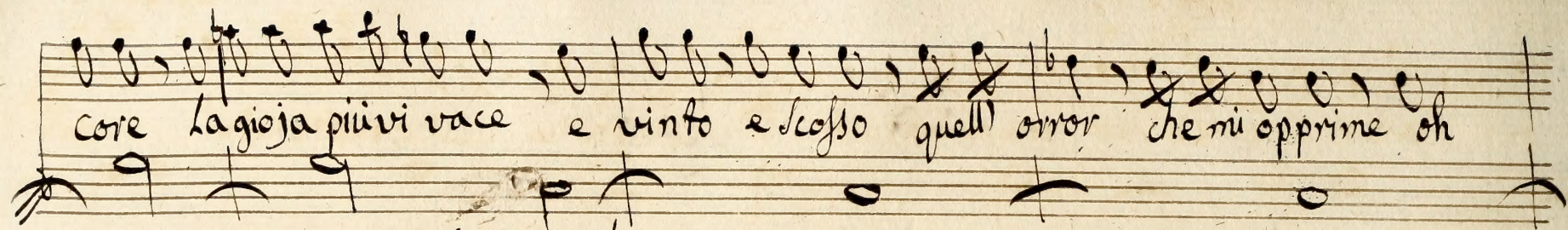
vampo

palpito

esaspino

ah no si vinca così strano do lor m'inonda il







se tu anito forse e' la mor che mi giurasti <sup>noe</sup> ah prence qual sospetto crudel m'op

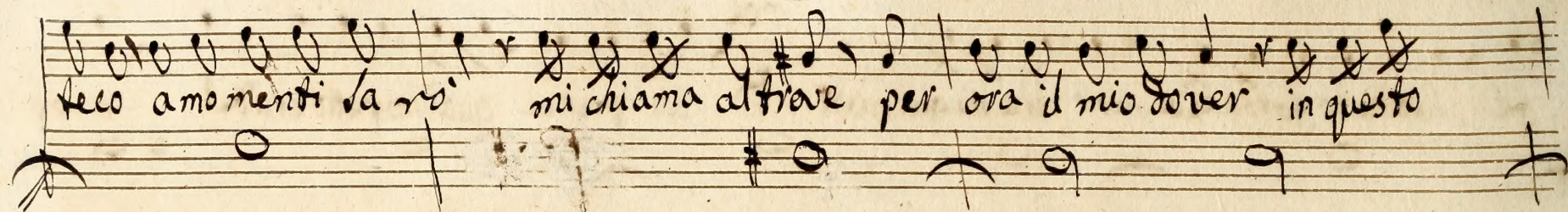
prima il Cielo se nel mio sen gl'affetti col caro genitor tu non dividi io

tiamo io son felice i miei desiri tutti son paghi <sup>Char.</sup> e per che mai lo spiri? <sup>Scena</sup>

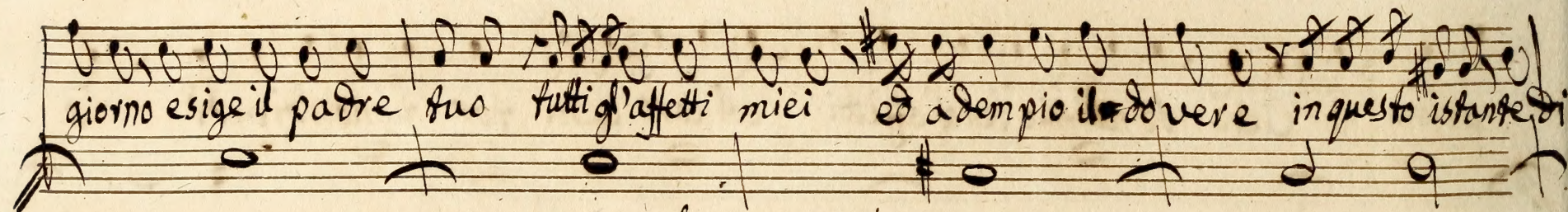
<sup>Ami.</sup> <sup>Amistale</sup> figlia il principe giunge lo sposo vincitore i precursori ne pre-

<sup>Noe.</sup> venner l'arrivo a lui si vola principe andiam <sup>Cor.</sup> vanne o Noema io

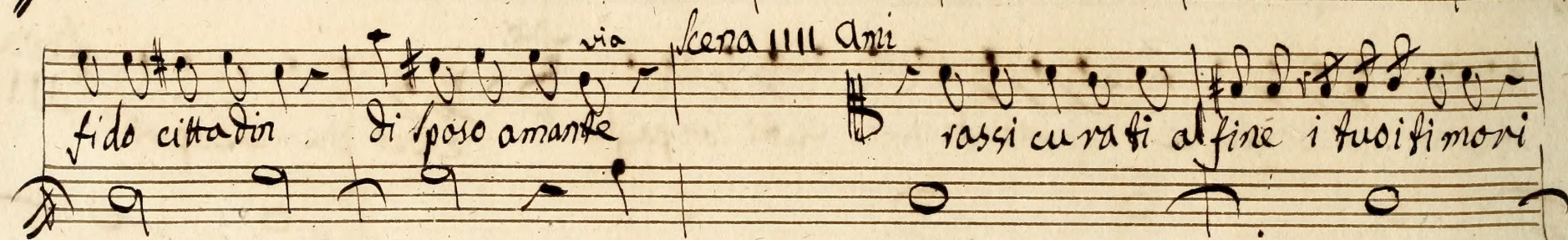




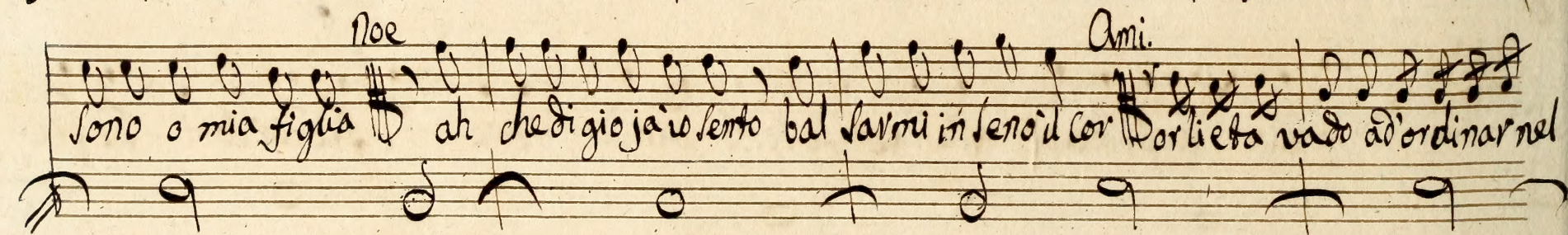
teco amamenti la ro mi chiama altrove per ora il mio dover in questo



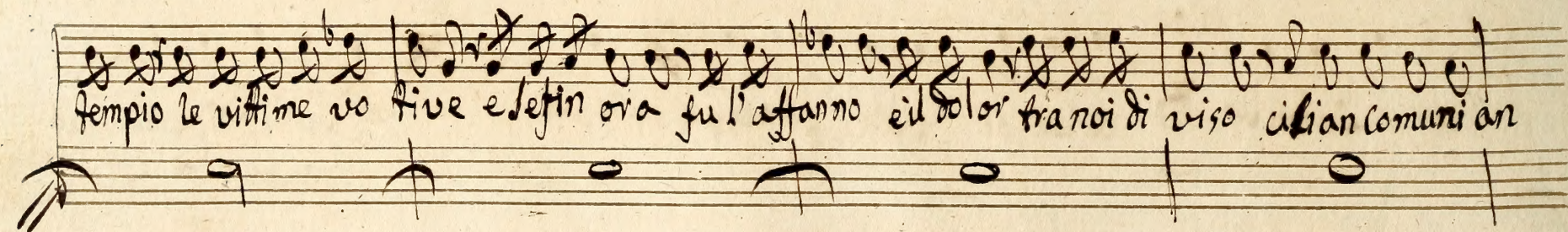
giorno esige il padre tuo tutti gl'affetti miei ed a dempio il dovere in questo istante di



fido cittadin di sposo amante rassi curati al fine i tuoi timori



Sono o mia figlia ah che di gioja io sento balzarmi in seno il cor Dor lieta vado ad'ordinar nel



tempio le vittime vo five e se fin ora fu l'affanno e il dolor tra noi di viso cilian comuni an



Violini

Flauti

Corni in  
E $\flat$

Viole

Amistalle

cor la gioja ed riso



This is a handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into measures, with some measures containing multiple staves of music. The handwriting is in black ink on aged, slightly yellowed paper.

The score begins with a treble clef on the first staff. The first measure of the first staff contains a whole note rest. The second measure of the first staff contains a series of sixteenth notes, with a dynamic marking of *f.* (forte) above the staff. The third measure of the first staff contains a series of eighth notes, with a dynamic marking of *p.* (piano) below the staff. The fourth measure of the first staff contains a series of sixteenth notes, with a dynamic marking of *f.* (forte) above the staff. The fifth measure of the first staff contains a series of eighth notes, with a dynamic marking of *p.* (piano) below the staff.

The second staff follows a similar pattern, with a whole note rest in the first measure, followed by measures of sixteenth notes, eighth notes, and sixteenth notes, with dynamic markings of *f.*, *p.*, *f.*, and *p.* respectively.

The third staff contains a series of sixteenth notes in the first measure, followed by a measure of eighth notes, and then a measure of sixteenth notes. The fourth staff contains a series of sixteenth notes in the first measure, followed by a measure of eighth notes, and then a measure of sixteenth notes. The fifth staff contains a series of sixteenth notes in the first measure, followed by a measure of eighth notes, and then a measure of sixteenth notes. The sixth staff contains a series of sixteenth notes in the first measure, followed by a measure of eighth notes, and then a measure of sixteenth notes. The seventh staff contains a series of sixteenth notes in the first measure, followed by a measure of eighth notes, and then a measure of sixteenth notes. The eighth staff contains a series of sixteenth notes in the first measure, followed by a measure of eighth notes, and then a measure of sixteenth notes. The ninth staff contains a series of sixteenth notes in the first measure, followed by a measure of eighth notes, and then a measure of sixteenth notes. The tenth staff contains a series of sixteenth notes in the first measure, followed by a measure of eighth notes, and then a measure of sixteenth notes.

The text "Con Violini" is written in the third measure of the third staff. The dynamic markings *p.* and *f.* are used throughout the score to indicate changes in volume. The notation is clear and legible, with some minor corrections and erasures visible.



Handwritten musical score on aged paper. The score consists of 12 staves. The first two staves contain complex musical notation with many notes and rests. The next four staves are mostly empty, with some rests and a few notes. The last four staves contain musical notation, including a section with the lyrics "la gioia la pace ri= torni al tuo core: sua:". The notation is in a historical style, possibly 18th or 19th century.



*p. ags.* *mf.* *p.*

*p.*

*p. ags.*

*p.* *mf.* *p.*

nisca il dolore comincia a goder, la gioia la pace ri-



Handwritten musical score for a multi-stemmed instrument, possibly a lute or guitar, featuring six staves. The notation includes various note values, rests, and dynamic markings such as *mf.* and *p.*

Handwritten musical score with lyrics in Italian. The lyrics are: *torna al tuo core ri = torna il tuo core, su a niscall dolore comincia a go-*. The notation includes triplets and dynamic markings like *mf.*



der sua- nisca il dolore comincia a goder comincia a go-



A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The first nine staves contain complex musical passages with many beamed notes and some slurs. The tenth staff begins with the word "Der" and features a series of notes with a forte dynamic marking "f:" repeated four times. The manuscript is written in dark ink on aged, slightly yellowed paper.



Handwritten musical score on aged paper. The score consists of ten staves. The first two staves contain a melody with eighth and sixteenth notes, some beamed together, and rests. The next four staves are empty. The seventh staff contains a melody with eighth notes and a rising line. The eighth staff has three double slashes. The ninth staff contains a melody with half notes and rests, with the lyrics "cielo ti ar: ride a= mor ti se= conda a=" written below it. The tenth staff contains a melody with eighth notes.







*cresc:*

*p.*

*cresc:*

*cresc:*

mer ser pres = so a la spon da non v'è che temer = = non v'è che te =

*cresc:*



Handwritten musical score on ten staves. The first two staves contain melodic lines with notes and rests, starting with a *mf.* dynamic marking. The remaining six staves contain whole rests, indicating a period of silence for those parts.

Handwritten musical score on two staves. The first staff contains a vocal line with lyrics: *mer la gioia la pace ri = torni al tuo core sua.* The second staff contains a piano accompaniment line. The first measure of the piano part is marked *mf.* and the second measure is marked *p.*



Handwritten musical score for a multi-stemmed instrument, possibly a harpsichord or organ. The score consists of 12 staves. The first two staves have a treble clef and a key signature of one flat. The remaining staves have a common time signature. The music features various note values, including eighth and sixteenth notes, and rests. Dynamic markings include "p: ajs:" and "mf:". There are also some handwritten annotations like "p." and "mf.".

Handwritten musical score for a vocal line. The score consists of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a common time signature. The music features various note values, including eighth and sixteenth notes, and rests. The lyrics are written below the notes. The dynamic marking "p: ajs:" is present at the bottom.

niscai. oo = love com<sup>3</sup>incia a goder, la gioja la pace ri=



Handwritten musical score on ten staves. The first six staves contain musical notation with various notes, rests, and dynamic markings. The last two staves are empty, marked with double slashes.

3 6 9 12 15 18 21 24 27 30 33 36 39 42 45 48 51 54 57 60 63 66 69 72 75 78 81 84 87 90 93 96 99 102 105 108 111 114 117 120 123 126 129 132 135 138 141 144 147 150 153 156 159 162 165 168 171 174 177 180 183 186 189 192 195 198 201 204 207 210 213 216 219 222 225 228 231 234 237 240 243 246 249 252 255 258 261 264 267 270 273 276 279 282 285 288 291 294 297 300 303 306 309 312 315 318 321 324 327 330 333 336 339 342 345 348 351 354 357 360 363 366 369 372 375 378 381 384 387 390 393 396 399 402 405 408 411 414 417 420 423 426 429 432 435 438 441 444 447 450 453 456 459 462 465 468 471 474 477 480 483 486 489 492 495 498 501 504 507 510 513 516 519 522 525 528 531 534 537 540 543 546 549 552 555 558 561 564 567 570 573 576 579 582 585 588 591 594 597 600 603 606 609 612 615 618 621 624 627 630 633 636 639 642 645 648 651 654 657 660 663 666 669 672 675 678 681 684 687 690 693 696 699 702 705 708 711 714 717 720 723 726 729 732 735 738 741 744 747 750 753 756 759 762 765 768 771 774 777 780 783 786 789 792 795 798 801 804 807 810 813 816 819 822 825 828 831 834 837 840 843 846 849 852 855 858 861 864 867 870 873 876 879 882 885 888 891 894 897 900 903 906 909 912 915 918 921 924 927 930 933 936 939 942 945 948 951 954 957 960 963 966 969 972 975 978 981 984 987 990 993 996 999 1002 1005 1008 1011 1014 1017 1020 1023 1026 1029 1032 1035 1038 1041 1044 1047 1050 1053 1056 1059 1062 1065 1068 1071 1074 1077 1080 1083 1086 1089 1092 1095 1098 1101 1104 1107 1110 1113 1116 1119 1122 1125 1128 1131 1134 1137 1140 1143 1146 1149 1152 1155 1158 1161 1164 1167 1170 1173 1176 1179 1182 1185 1188 1191 1194 1197 1200 1203 1206 1209 1212 1215 1218 1221 1224 1227 1230 1233 1236 1239 1242 1245 1248 1251 1254 1257 1260 1263 1266 1269 1272 1275 1278 1281 1284 1287 1290 1293 1296 1299 1302 1305 1308 1311 1314 1317 1320 1323 1326 1329 1332 1335 1338 1341 1344 1347 1350 1353 1356 1359 1362 1365 1368 1371 1374 1377 1380 1383 1386 1389 1392 1395 1398 1401 1404 1407 1410 1413 1416 1419 1422 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5625 5628 5631 5634 5637 5640 5643 5646 5649 5652 5655 5658 5661 5664 5667 5670 5673 5676 5679 5682 5685 5688 5691 5694 5697 5700 5703 5706 5709 5712 5715 5718 5721 5724 5727 5730 5733 5736 5739 5742 5745 5748 5751 5754 5757 5760 5763 5766 5769 5772 5775 5778 5781 5784 5787 5790 5793 5796 5799 5802 5805 5808 5811 5814 5817 5820 5823 5826 5829 5832 5835 5838 5841 5844 5847 5850 5853 5856 5859 5862 5865 5868 5871 5874 5877 5880 5883 5886 5889 5892 5895 5898 5901 5904 5907 5910 5913 5916 5919 5922 5925 5928 5931 5934 5937 5940 5943 5946 5949 5952 5955 5958 5961 5964 5967 5970 5973 5976 5979 5982 5985 5988 5991 5994 5997 6000 6003 6006 6009 6012 6015 6018 6021 6024 6027 6030 6033 6036 6039 6042 6045 6048 6051 6054 6057 6060 6063 6066 6069 6072 6075 6078 6081 6084 6087 6090 6093 6096 6099 6102 6105 6108 6111 6114 6117 6120 6123 6126 6129 6132 6135 6138 6141 6144 6147 6150 6153 6156 6159 6162 6165 6168 6171 6174 6177 6180 6183 6186 6189 6192 6195 6198 6201 6204 6207 6210 6213 6216 6219 6222 6225 6228 6231 6234 6237 6240 6243 6246 6249 6252 6255 6258 6261 6264 6267 6270 6273 6276 6279 6282 6285 6288 6291 6294 6297 6300 6303 6306 6309 6312 6315 6318 6321 6324 6327 6330 6333 6336 6339 6342 6345 6348 6351 6354 6357 6360 6363 6366 6369 6372 6375 6378 6381 6384 6387 6390 6393 6396 6399 6402 6405 6408 6411 6414 6417 6420 6423 6426 6429 6432 6435 6438 6441 6444 6447 6450 6453 6456 6459 6462 6465 6468 6471 6474 6477 6480 6483 6486 6489 6492 6495 6498 6501 6504 6507 6510 6513 6516 6519 6522 6525 6528 6531 6534 6537 6540 6543 6546 6549 6552 6555 6558 6561 6564 6567 6570 6573 6576 6579 6582 6585 6588 6591 6594 6597 6600 6603 6606 6609 6612 6615 6618 6621 6624 6627 6630 6633 6636 6639 6642 6645 6648 6651 6654 6657 6660 6663 6666 6669 6672 6675 6678 6681 6684 6687 6690 6693 6696 6699 6702 6705 6708 6711 6714 6717 6720 6723 6726 6729 6732 6735 6738 6741 6744 6747 6750 6753 6756 6759 6762 6765 6768 6771 6774 6777 6780 6783 6786 6789 6792 6795 6798 6801 6804 6807 6810 6813 6816 6819 6822 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7425 7428 7431 7434 7437 7440 7443 7446 7449 7452 7455 7458 7461 7464 7467 7470 7473 7476 7479 7482 7485 7488 7491 7494 7497 7500 7503 7506 7509 7512 7515 7518 7521 7524 7527 7530 7533 7536 7539 7542 7545 7548 7551 7554 7557 7560 7563 7566



Handwritten musical score on ten staves. The first seven staves contain instrumental notation with various notes, rests, and dynamic markings like 'p' and 'f'. The eighth staff is empty. The ninth staff contains a vocal line with lyrics in Spanish. The tenth staff contains a bass line.

lore, comincia a goder suaniscail do = lore comincia a goder co =



A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The score is written in a cursive, handwritten style. The first staff contains a treble clef and a key signature of one sharp (F#). The second staff contains a treble clef and a key signature of one sharp (F#). The third staff contains a treble clef and a key signature of one sharp (F#). The fourth staff contains a treble clef and a key signature of one sharp (F#). The fifth staff contains a treble clef and a key signature of one sharp (F#). The sixth staff contains a treble clef and a key signature of one sharp (F#). The seventh staff contains a treble clef and a key signature of one sharp (F#). The eighth staff contains a treble clef and a key signature of one sharp (F#). The ninth staff contains a treble clef and a key signature of one sharp (F#). The tenth staff contains a treble clef and a key signature of one sharp (F#). The score is written in a cursive, handwritten style. The first staff contains a treble clef and a key signature of one sharp (F#). The second staff contains a treble clef and a key signature of one sharp (F#). The third staff contains a treble clef and a key signature of one sharp (F#). The fourth staff contains a treble clef and a key signature of one sharp (F#). The fifth staff contains a treble clef and a key signature of one sharp (F#). The sixth staff contains a treble clef and a key signature of one sharp (F#). The seventh staff contains a treble clef and a key signature of one sharp (F#). The eighth staff contains a treble clef and a key signature of one sharp (F#). The ninth staff contains a treble clef and a key signature of one sharp (F#). The tenth staff contains a treble clef and a key signature of one sharp (F#).

*p.*

*f.*

*mincia ago der*

*f.*



Senar

Noema

Sola

ah si corra una volta al Car padre mio nelle sue braccia

io trovero' la sospirata pace per che vacilla il pie sento arersarmi da un'incognita

forza il Cor languisce l'alma in tumulto almen sapessi oh Dio di chi

deggio tre mer che far d'eggi io

Coro

Marcia



Dopo la marcia subito segue Coro

Violini

Violle

Oboe

Corni

Coro

Alto

mod.

The musical score is written on ten staves. The first staff is for Violini (Violins), the second for Violle (Violas), the third for Oboe, the fourth for Corni (Horns), the fifth for Coro (Choir), the sixth for Alto, and the seventh for mod. (Moderato). The score is in 3/4 time and features a key signature of one sharp (F#). The music is written in a handwritten style with various musical notations including notes, rests, and dynamic markings like 'f.' and 'unig.'.

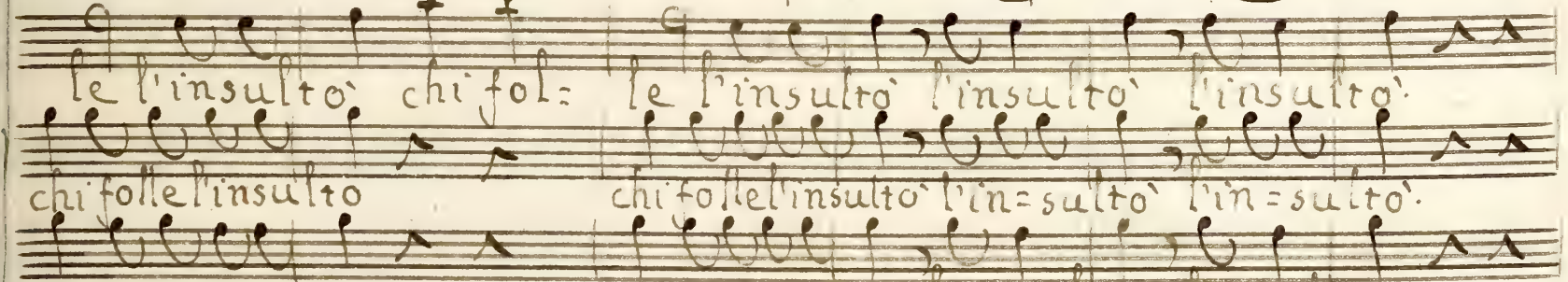
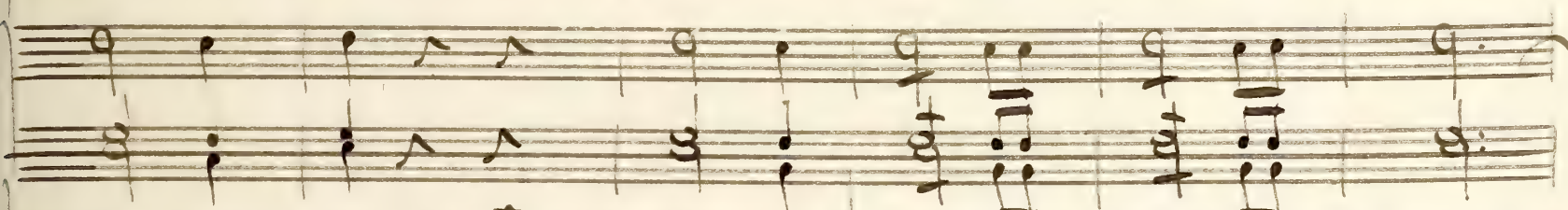


Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The lyrics are written in Italian, appearing on the fifth and eighth staves.

Lyrics (Staff 5):  
o de al gran Dio d'abramo al sommo al giusto al forte già cade in braccio a morte chi folle l'insulto chi fol-

Lyrics (Staff 8):  
o de al gran Dio d'abramo al sommo al giusto al forte già cade in braccio a morte chi folle l'insulto







A handwritten musical score on ten staves. The notation is in brown ink on aged, slightly stained paper. The score is organized into two systems of five staves each. The first system (top five staves) begins with a treble clef and a key signature of one sharp (F#). The first staff contains a series of eighth notes, followed by a double bar line and then a half note. The second staff contains a half note, followed by a double bar line and then a half note. The third staff contains a half note, followed by a double bar line and then a half note. The fourth staff contains a half note, followed by a double bar line and then a half note. The fifth staff contains a half note, followed by a double bar line and then a half note. The second system (bottom five staves) begins with a treble clef and a key signature of one sharp (F#). The first staff contains a series of eighth notes, followed by a double bar line and then a half note. The second staff contains a half note, followed by a double bar line and then a half note. The third staff contains a half note, followed by a double bar line and then a half note. The fourth staff contains a half note, followed by a double bar line and then a half note. The fifth staff contains a half note, followed by a double bar line and then a half note. The notation is somewhat sparse, with many staves containing only a few notes or rests, suggesting a minimalist or experimental composition. There are also some handwritten markings on the left margin, including a large 'C' and some vertical lines.



Scena VI *jes.*  
Jette  
Ruben  
Machab

Popoli d'israele ecco mi al fine sulle terre na tie quel jette io sono che fin

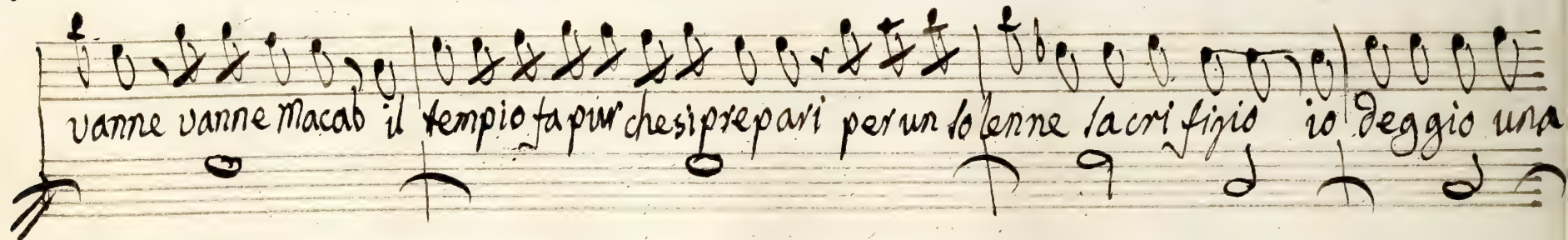
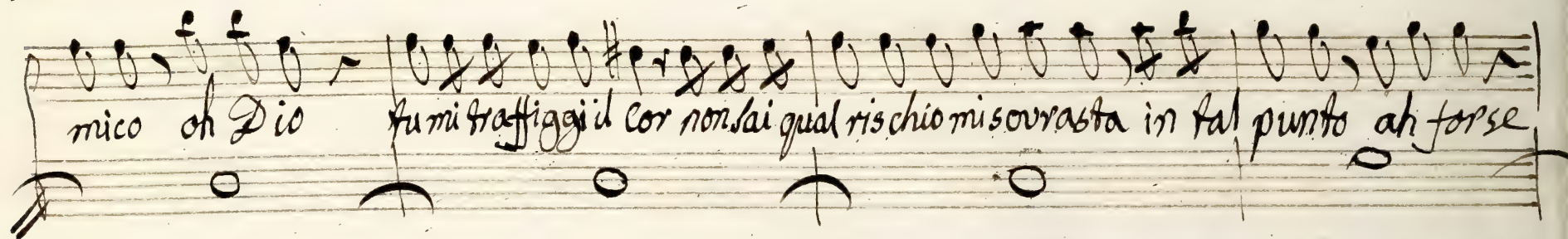
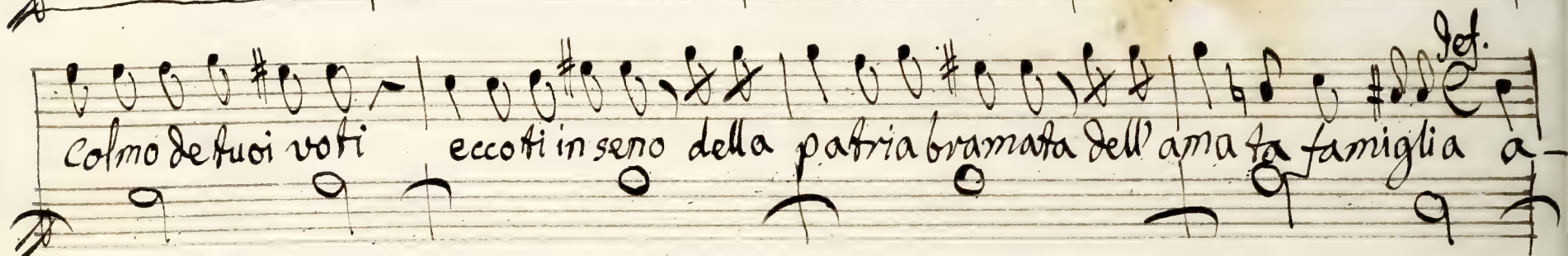
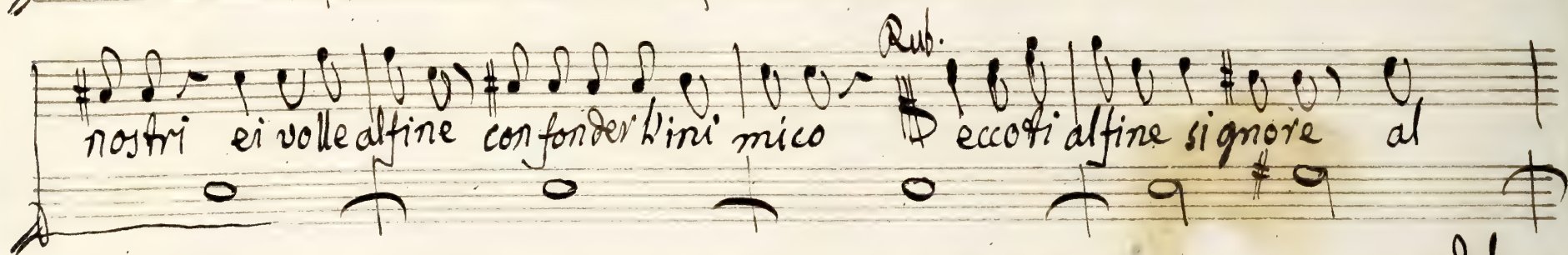
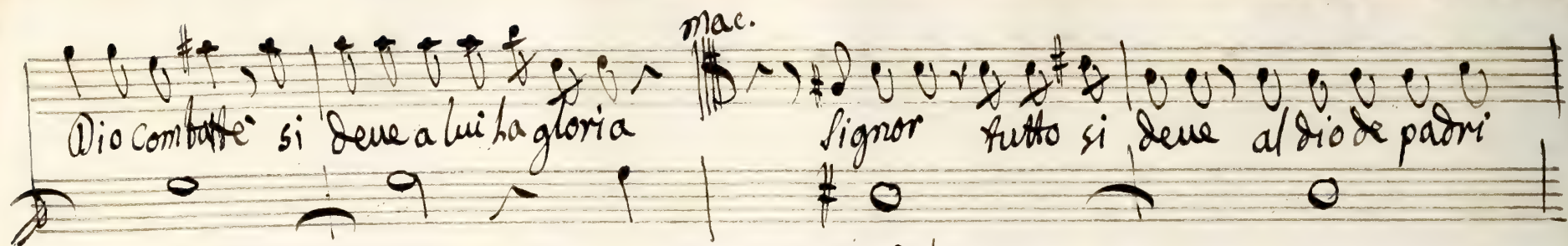
ora insultaste come indegno di voi vittima ingiusta delle colpe materne dalla patria sca-

ciato i giorni miei tra si tra le diserte valli di robbe sin le ghiande istesse a

mendicar Compagni io fui costretto e cibo lo sti mai dolce ed eletto chi mai po-

tea perar dal braccio imbelle d'un esule mendico e vilipeso la palma e la vittoria

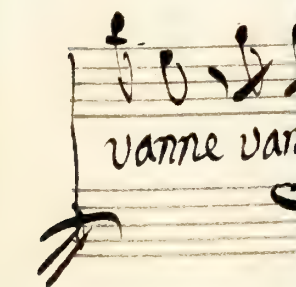




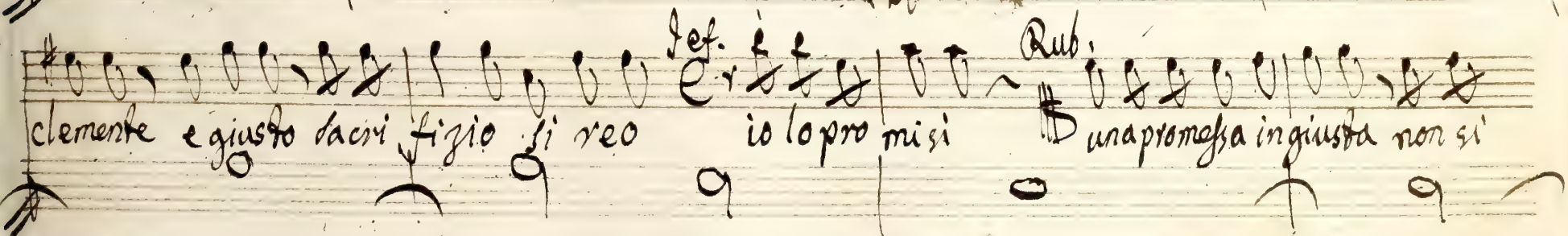
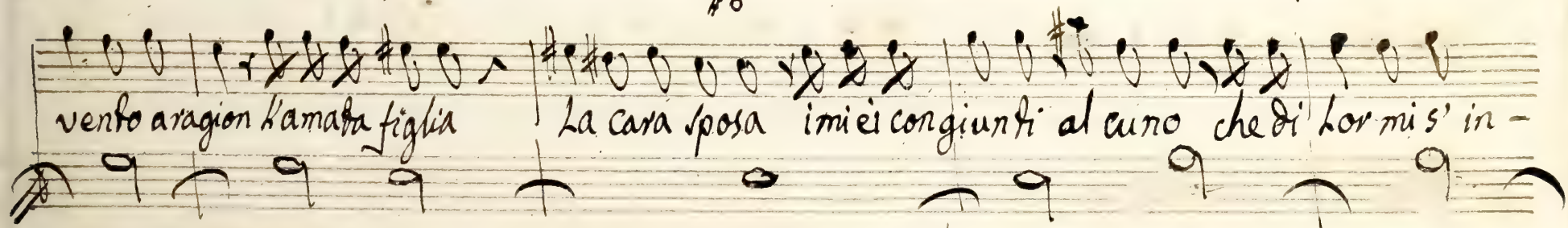
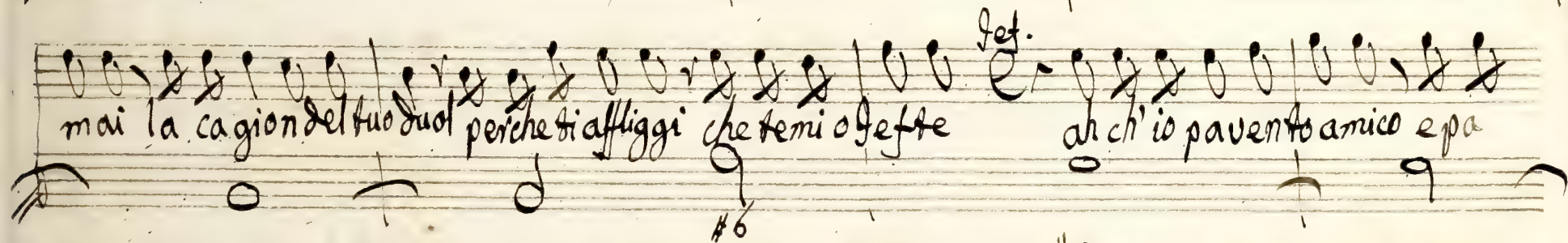
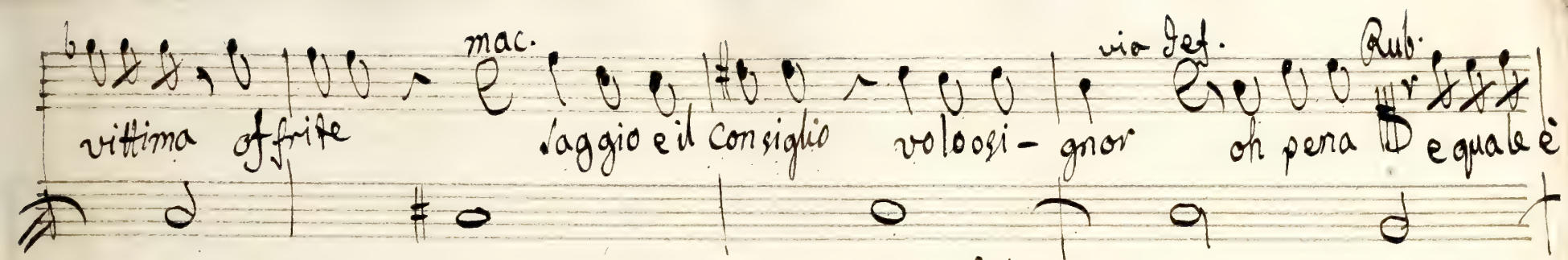














*Def.* *Rub.*  
deve obligar mail ve to un fallo su quel voto cru del maggior delitto sa

*Def.* *Rub.*  
ra se tu l'adempì Ruben i tuoi consigli con vincono il mio cor non la ragione so

bene il mio dover o per pietade lasciammi usigar m'opprime a legno per sì ercosi funesto

*Scena VIII* *Noe.* *Def.* *Am.*  
ah Caro padre mio che colpo è questo sposo

*Char.* *Noe.*  
signor! eccomi al fine o padre fra la mate tue braccia a te vicina più non



ho che te mer cinto d'allori purtiriveggo al fin ah dimmi io sono ancor Lamor

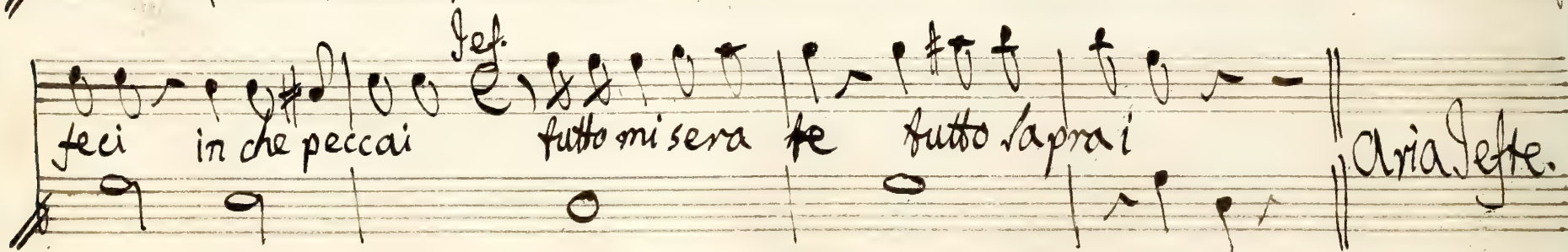
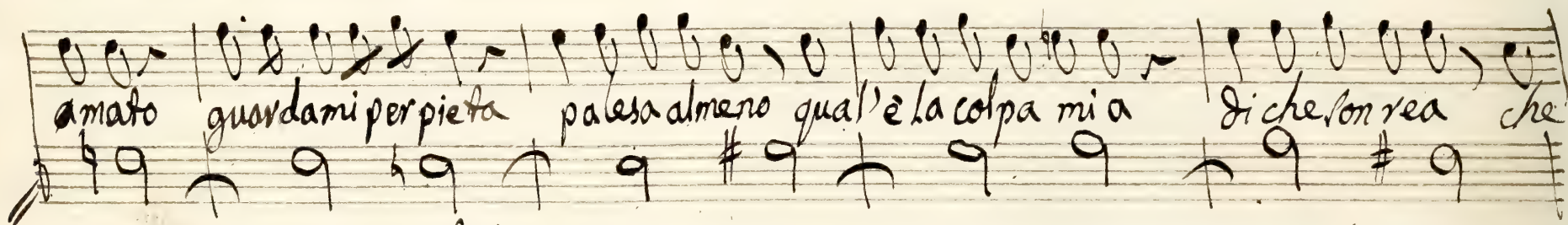
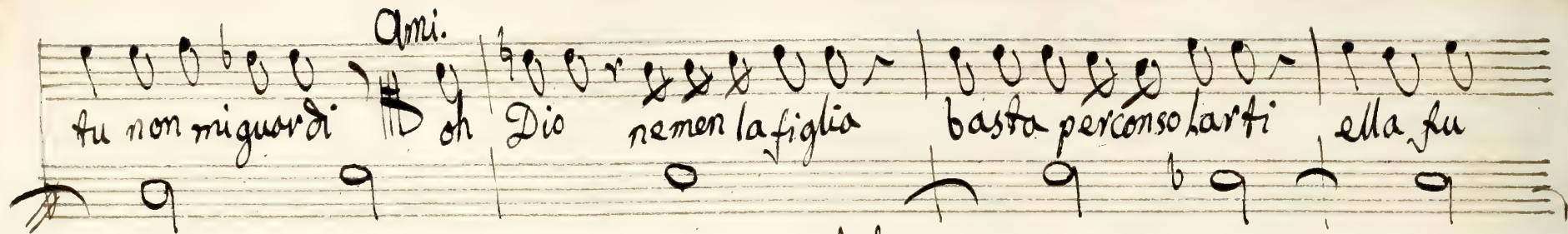
fuo dopo si lunga lonta-nanza crudel La tenerezza i tuoi paterni

*1<sup>st</sup>* affetti io godo an cor che pena no em a in rivederti tutta l'alma ho in tumulto e

lento oh Dio per tenerezza i numi dir le ciglia oh pro me a fa tale ho in

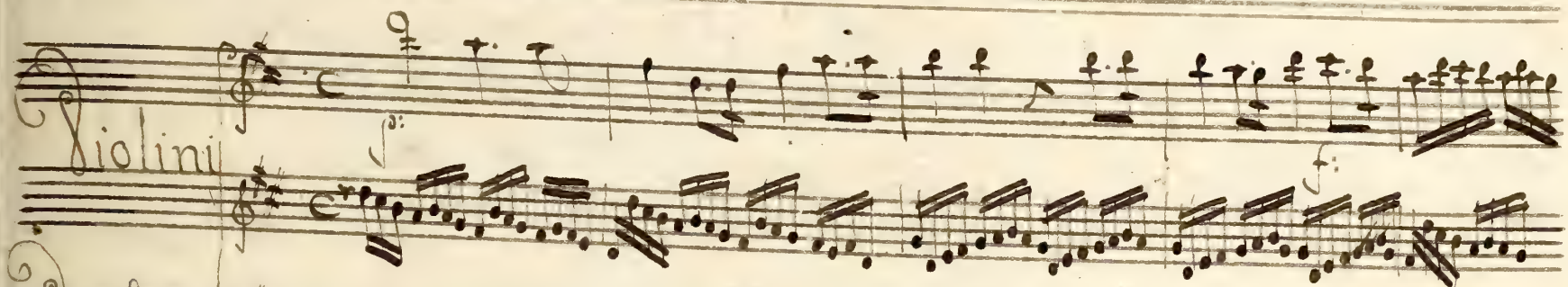
*Char* contro oh figlia oh Dio qual tetro funesto orror gli copre il volto ah padre



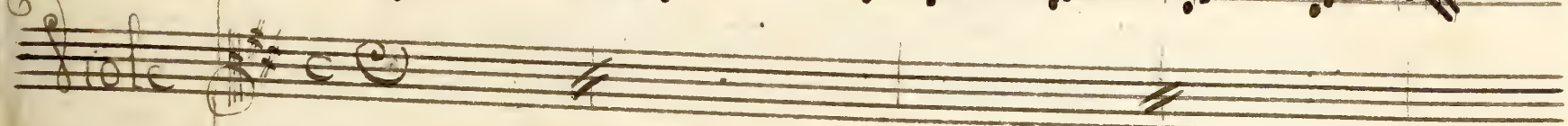




Violini



Viola



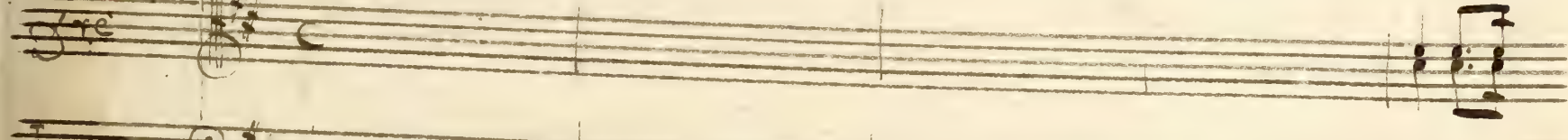
Oboe



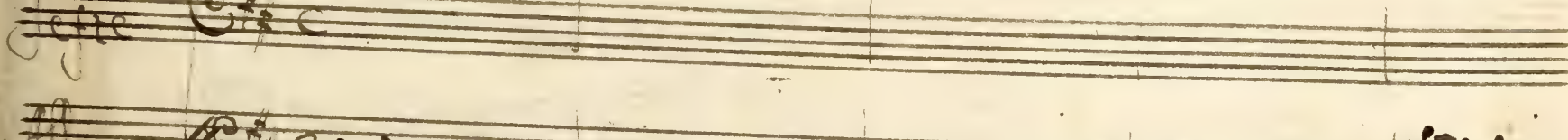
Corni in  
F re



Tutti



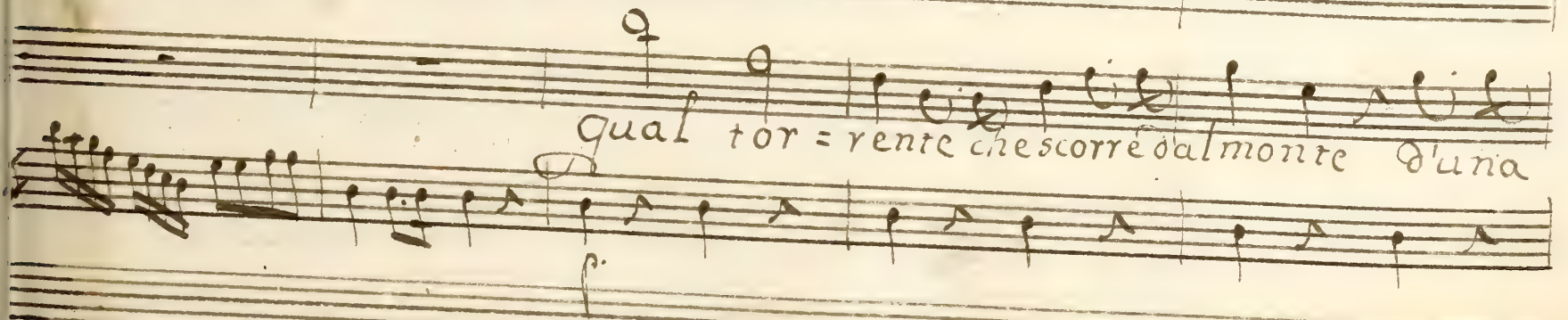
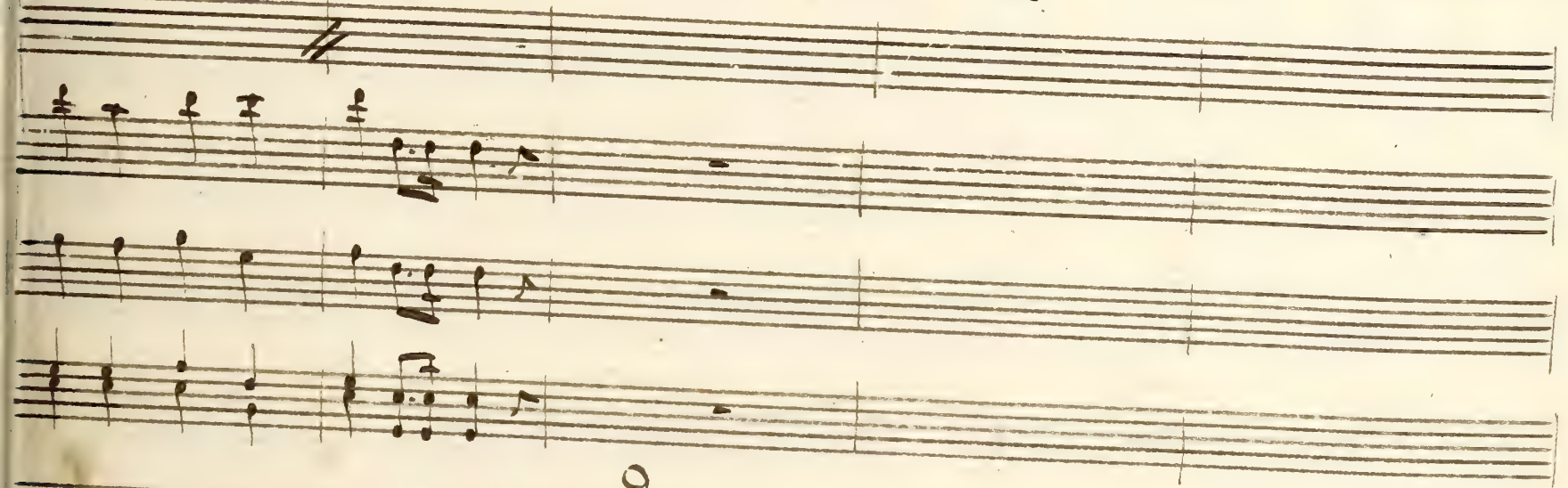
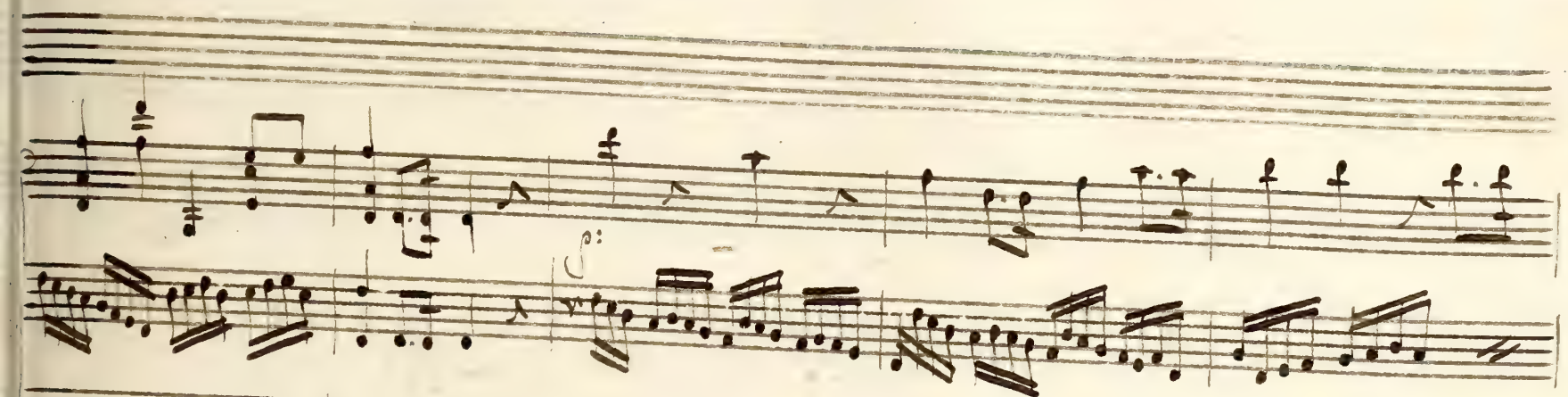
Allegro













Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *p*. The bottom staff contains the Italian lyrics: *rupe in un'altra si sbalza d'una rupe in un'altra si*.



Handwritten musical score for piano and voice. The piano part consists of two staves. The first staff begins with a forte (f) dynamic and features rapid sixteenth-note passages. The second staff continues with similar rhythmic patterns, marked with a crescendo (cresc.) and ending with a forte (f) dynamic. The voice part consists of four staves. The first staff has a melodic line with some rests. The second staff continues the melody. The third and fourth staves show a more active vocal line with eighth and sixteenth notes. The score is written in a historical style with some ink bleed-through from the reverse side.

sbalza e fremendo la forza incalza fin che

Handwritten musical score for piano and voice. The piano part consists of two staves. The first staff begins with a forte (f) dynamic and features rapid sixteenth-note passages. The second staff continues with similar rhythmic patterns, marked with a crescendo (cresc.) and ending with a forte (f) dynamic. The voice part consists of four staves. The first staff has a melodic line with some rests. The second staff continues the melody. The third and fourth staves show a more active vocal line with eighth and sixteenth notes. The score is written in a historical style with some ink bleed-through from the reverse side.



A handwritten musical score on aged, slightly stained paper. The score consists of several staves. The top system has two staves with a treble clef on the left. The first staff contains a melody with various note values, including eighth and sixteenth notes, and rests. The second staff features a dense, rapid passage of sixteenth notes, possibly a keyboard accompaniment. Below this, there are two empty staves. The next system also has two staves. The first staff continues the melody, and the second staff has a few notes and rests. Below these are two more empty staves. The final system has two staves. The first staff contains the lyrics "giunga finche giunga nel retto sentier" and "qual tor-rente d'una rype in un'altra si". The second staff continues the melody. The handwriting is in a cursive style, typical of 18th or 19th-century manuscripts. There are some ink smudges and a small tear on the left edge of the paper.

giunga finche giunga nel retto sentier qual tor-rente d'una rype in un'altra si



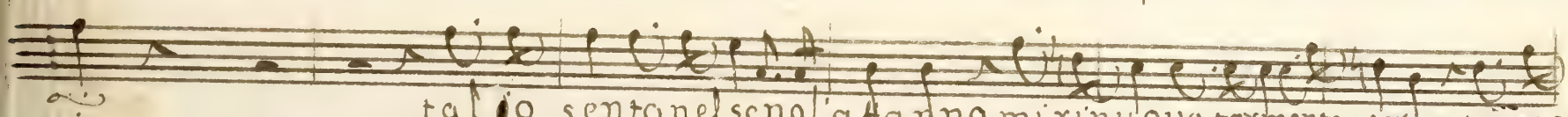
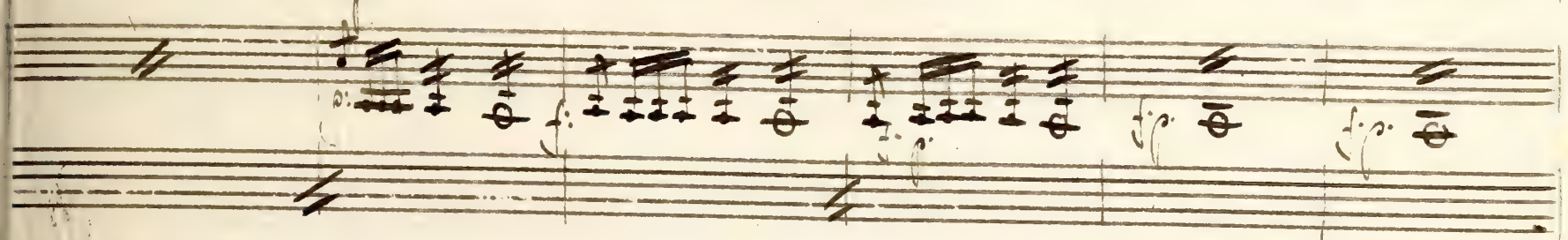
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *p*. The bottom staff contains the Italian lyrics: *sbalza e fremendo la forza incalza finche giunga finche giunga nel retto sen:*



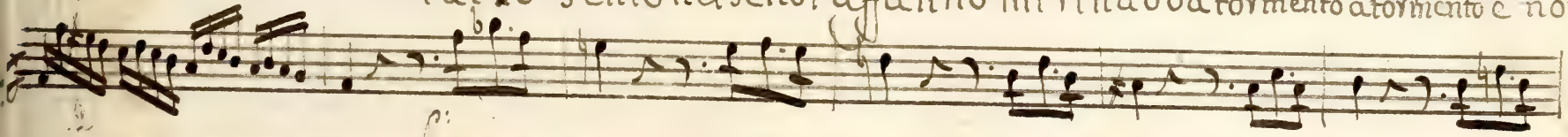
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The lyrics "tier nel retto nel retto sentir" are written across the lower staves.

tier nel retto nel retto sentir

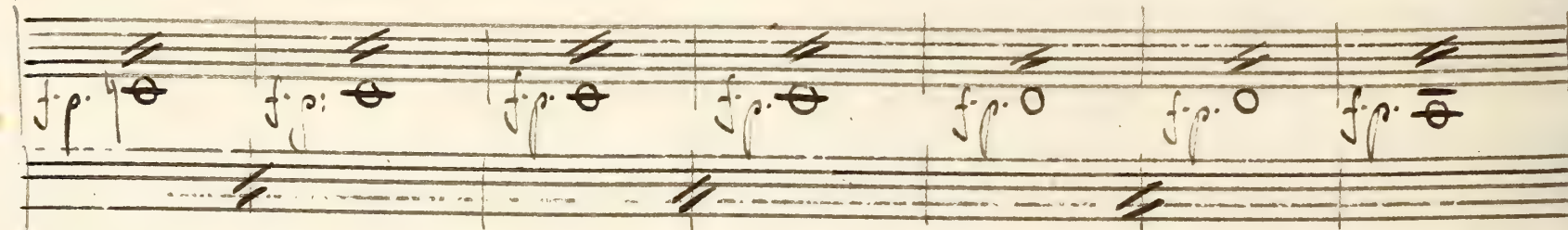
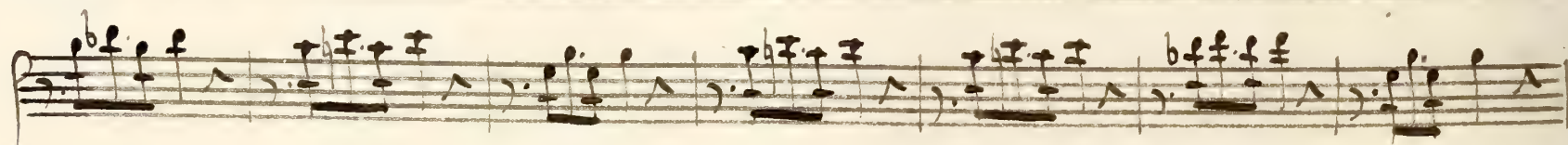




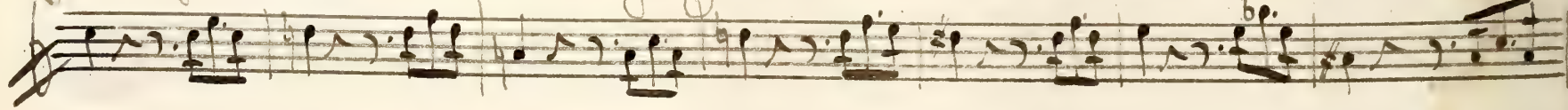
tal io sento nel seno l'afanno mi rinuova tormento a tormento e non







posso di puro contento un'istante nel petto goder talio sento nel seno talio sento nel seno



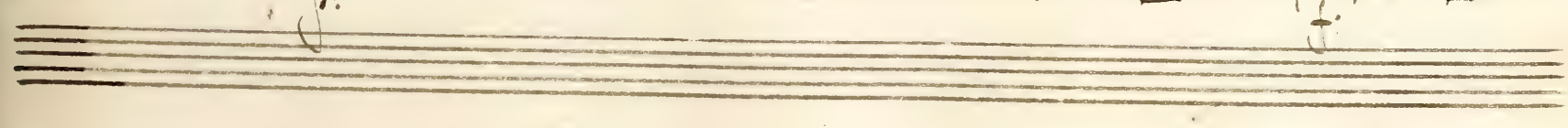
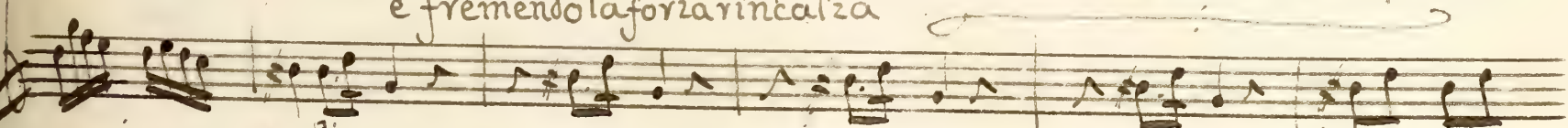
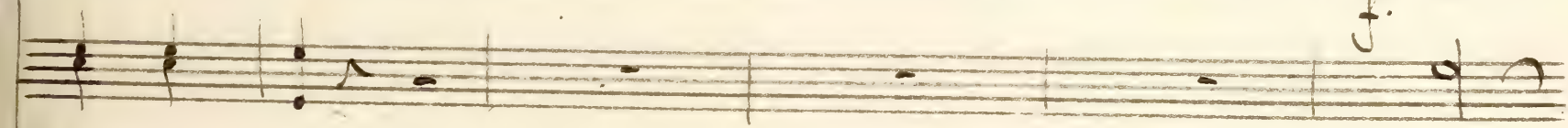
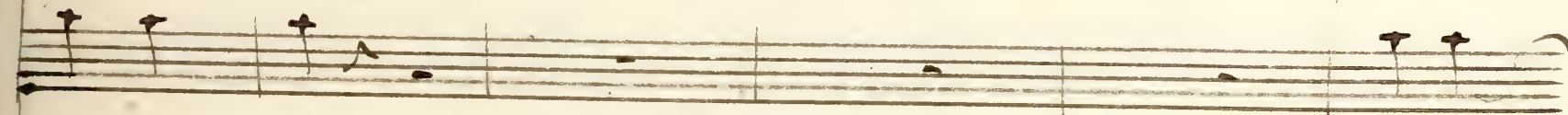
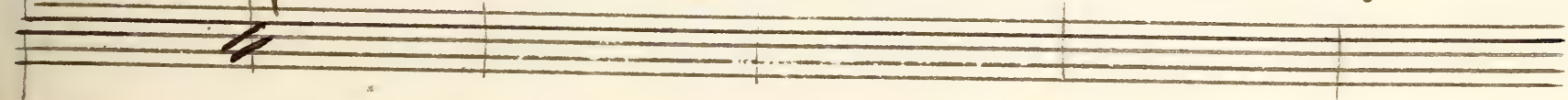
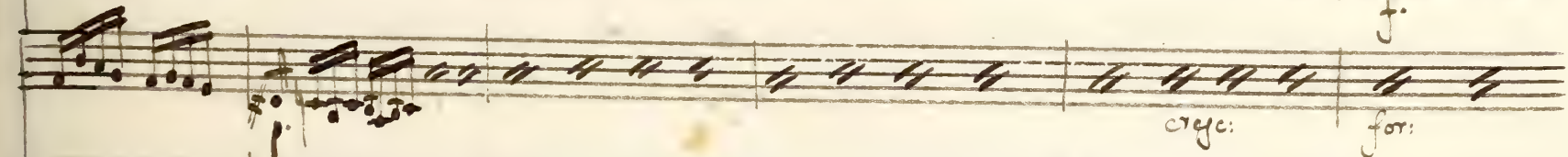


affanno miri nova tormento o tormento      qual tor: vente che scorre dal monte



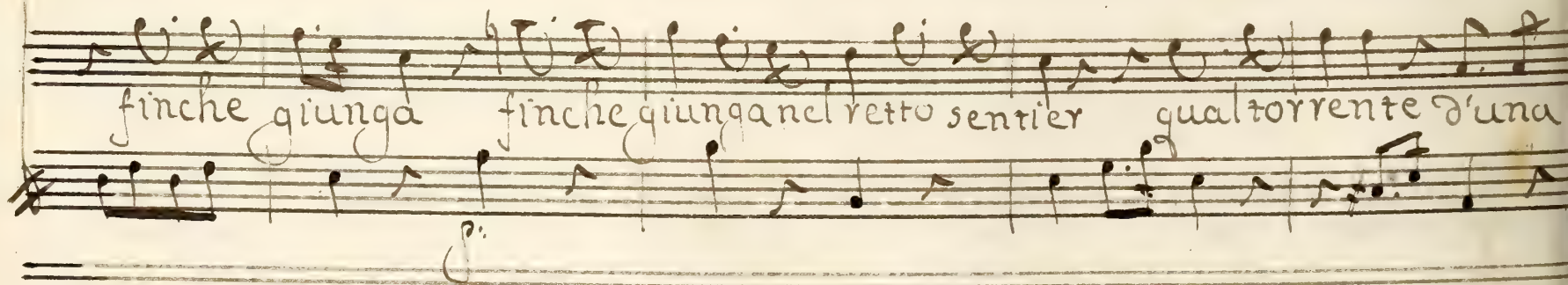
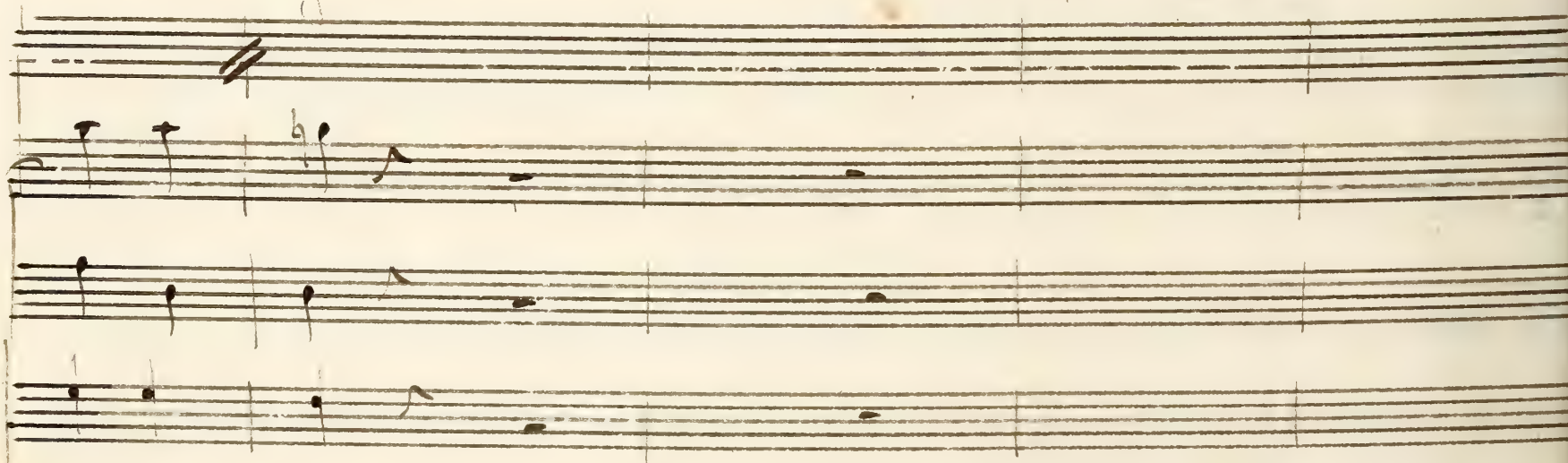
d'una rupe d'un'altra si sbalza      d'una rupe nell'altra si sbalza



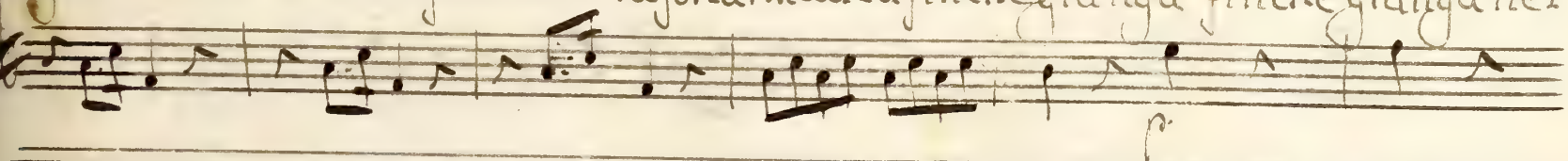
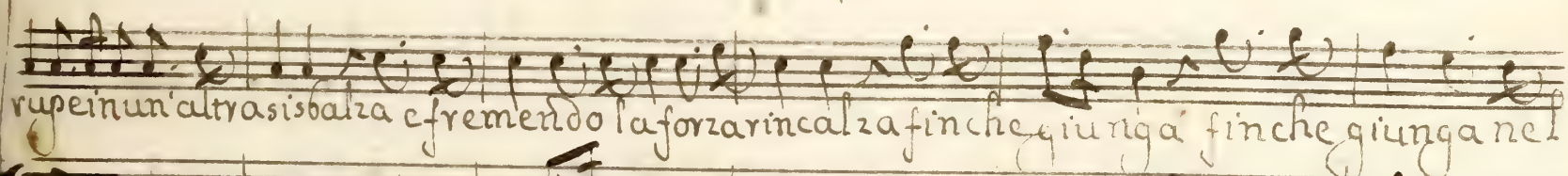
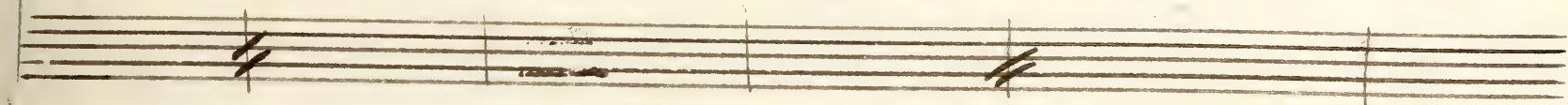
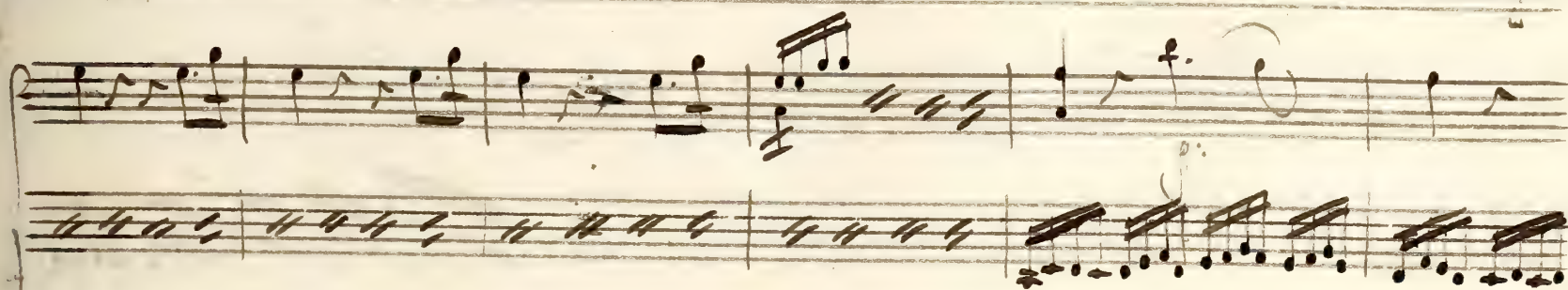


e fremendo la forza riscalza

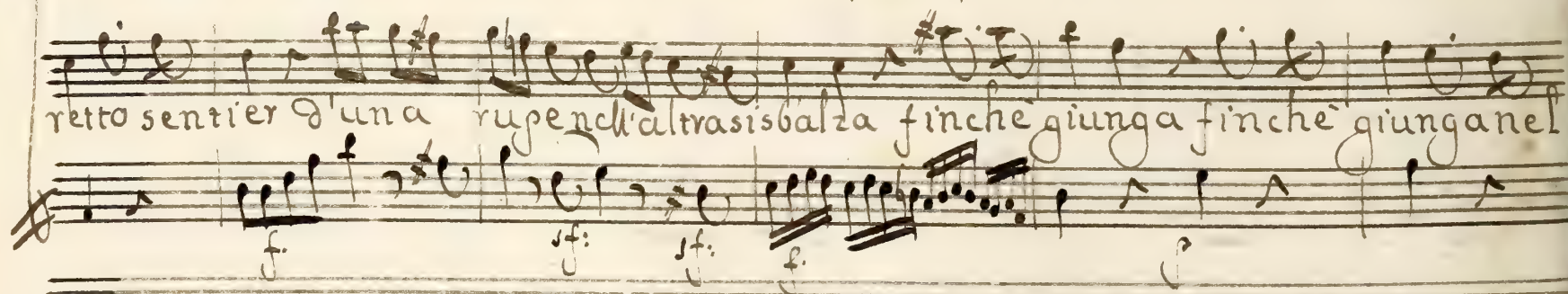
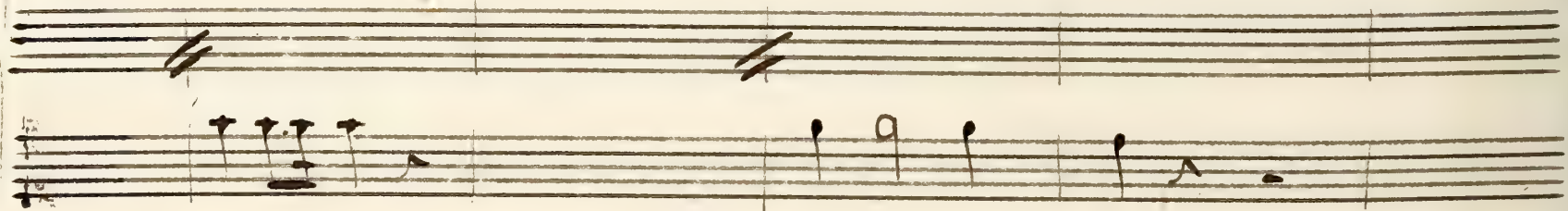




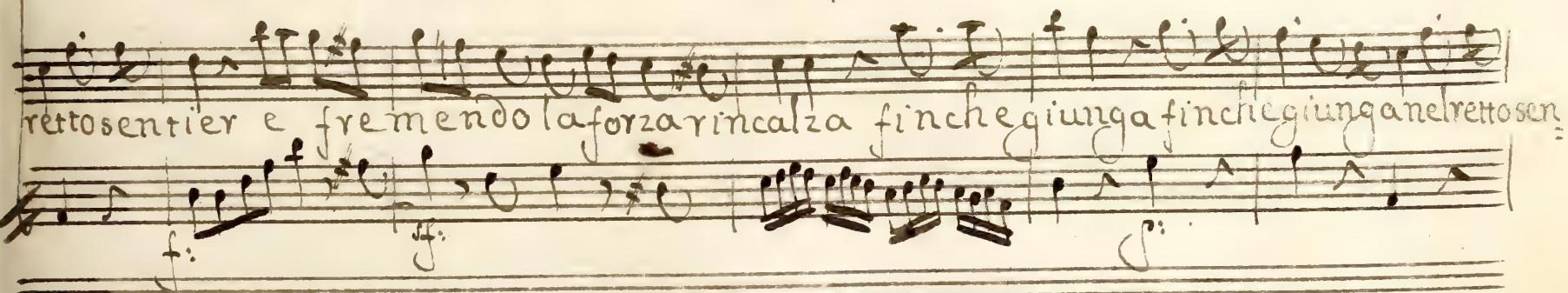
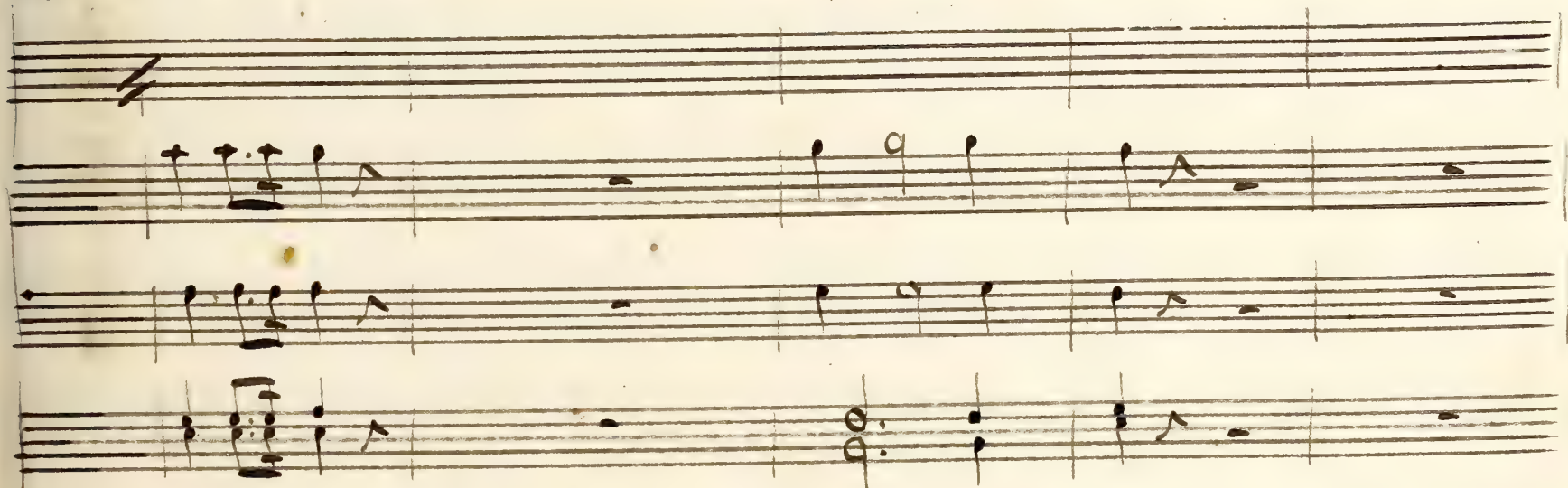
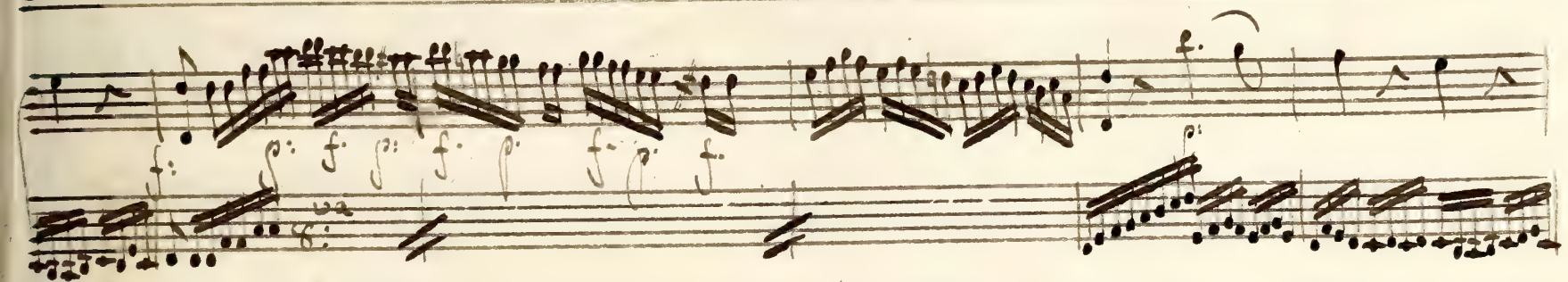














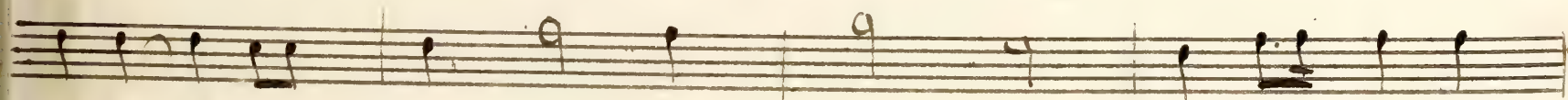
*f:*

*unif.*

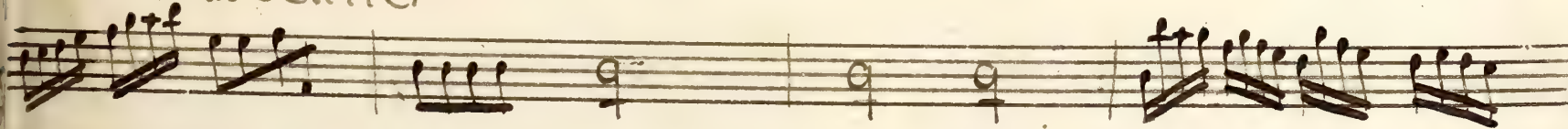
*f.*

tier nel retto nel retto sentier. nel retto sen-

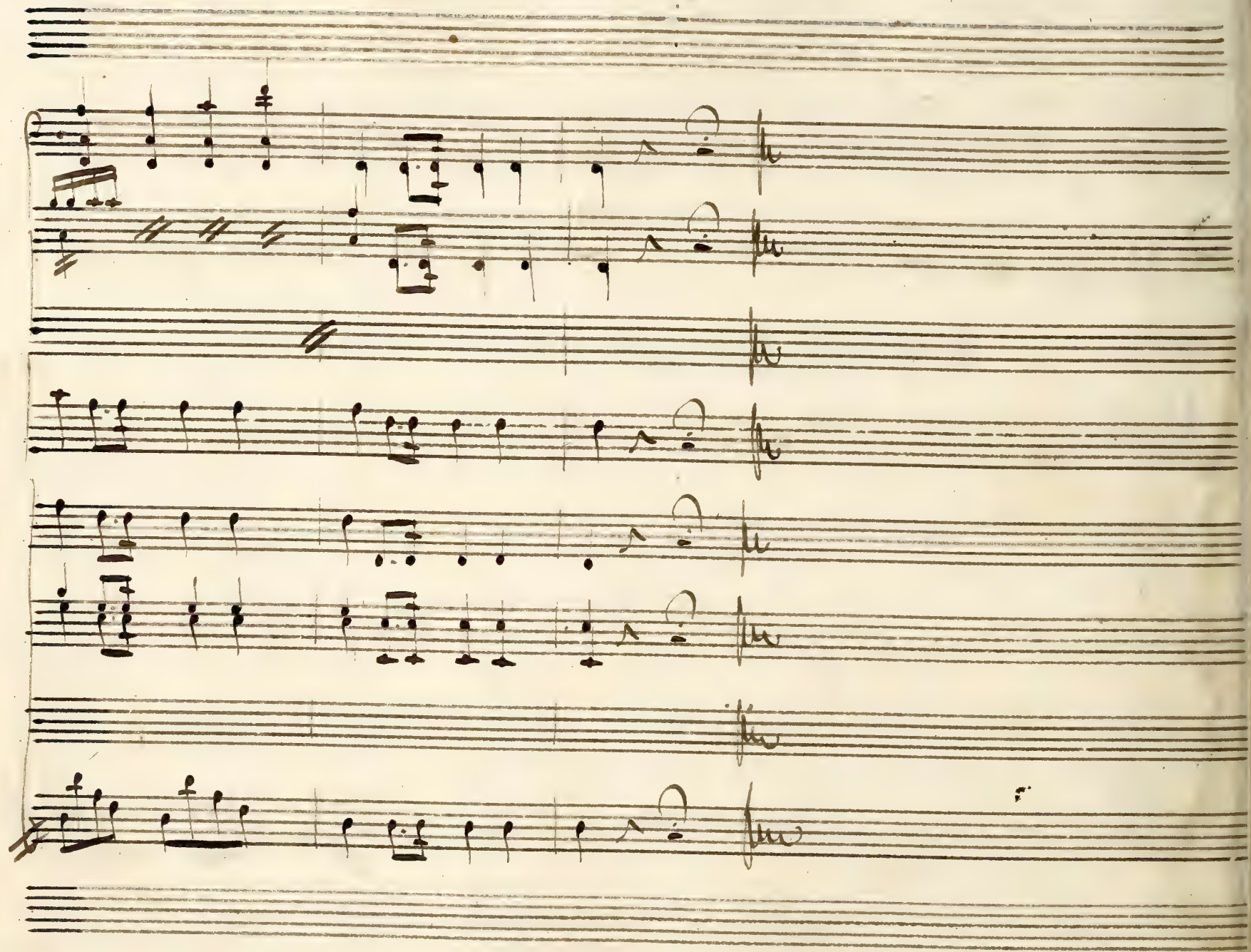




tiernelretto sentier.









Scena IX Noe

*Am.*  
e così ci abbandona ah qual sven tura misera ci loorasta

*Car*

*Ami.*  
Son fuor di me Confusa da una folla di dee l'alma non ch'io non lo che pensar. Lasciacheio Corra sul

*Scena X*  
L'orme sue che intenda questo core qual ci prepara il ciel fatal do lore matu

piangi ben mio De Calma o Cara De Calma il tuo do lor presso al tuo sposo tu non ai hetemer

*Noe.*  
ch'io non paventi ch'io non pianga mia ben a qual funesta follade mali io già preveggo il



padre ben co nos co e la ventura es trema se il suo coraggio in vitto e giunta a indebolir qualun

Car.

lia paven tar tu non dei presto l'arcano paese anoi lara' ruben fin ora nulla

leppe ce larmi io corro a lui da lui tutto va pro conso la dunque consola il tuo bel

cor serenai lumi ricomponi il tuo volto e con la luce di tua vagabelfa

placida e viva sposa adorata il mio coraggio av viva

Aria



Corni Clava

Oboë

Oboë

Violini

Viole

Carmi

Largo

Handwritten musical score for various instruments. The score is written on seven staves, each with a label on the left. The instruments are: Corni Clava, Oboë, Oboë, Violini, Viole, Carmi, and Largo. The notation includes clefs, key signatures, and various musical notes and rests. The tempo is marked 'Largo'.

The score is written on seven staves, each with a label on the left. The instruments are: Corni Clava, Oboë, Oboë, Violini, Viole, Carmi, and Largo. The notation includes clefs, key signatures, and various musical notes and rests. The tempo is marked 'Largo'.



Handwritten musical score on five staves. The first four staves contain instrumental notation with various notes, rests, and chords. The fifth staff contains a vocal line with lyrics in Italian. The lyrics are: "Calma o ca-ra il tuo tor-mento fre na oh". The notation includes various musical symbols such as notes, rests, and bar lines.



*p* *rinfor.*

*Con Violini*

*dol rinfor.*

*Con Violini*

Dio quel pianto amaro Frenach Dio Frenach Dio quel pianto amaro  
la tua pena in tal mo-

*rinfor.*



ring

ring

mento fa que stalma vacillar fa-quest al ma va=illar Calma o cara illuor

ring



Handwritten musical score on aged paper. The score consists of several staves. The top two staves are empty. The third and fourth staves contain a melody with a piano (*p*) marking. The fifth staff contains a bass line with repeat signs. The sixth staff contains a melody with a *rit* marking. The seventh staff contains the lyrics: *mento Frena oh dio quel pianto amaro. Frena oh dio quel pianto amaro la tua pena in tal momento fa quel Palma*. The eighth staff contains a bass line.

mento Frena oh dio quel pianto amaro. Frena oh dio quel pianto amaro la tua pena in tal momento fa quel Palma



va - ri - ll - ar . fa questa alma - ma va in all ar

cre f

cre f



All<sup>o</sup> Divale

Handwritten musical score for a piece titled "All<sup>o</sup> Divale". The score consists of eight staves. The first six staves contain a complex melodic line with many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The seventh staff has a key signature change to one sharp (F#) and a time signature change to 3/8, with the tempo marking "a piacere" (ad libitum). The eighth staff contains the lyrics "ma tu tremisti / o jai" written below the notes. The notation is in a cursive, handwritten style typical of 18th or 19th-century manuscripts.

All<sup>o</sup> Divale

a piacere  
ma tu tremisti / o jai







Handwritten musical score on aged paper, featuring ten staves. The notation includes vocal lines with lyrics and piano accompaniment. The lyrics are written in Italian.

*mf*

*p*

*mf*

*p*

ah s'affaccia al mio pensiero fosca idea D'infusti oggetti fosca



Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings.

Lyrics visible on the staves:

crey

Dea D'infauti og-getti

ah=cey=late in ter-niafetti



Handwritten musical score on aged paper, featuring five staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics "di ri dormi a pa pi tar di ri dormi a pa pi tar" are written below the staves. A "Solo" instruction is present on the second staff.

di ri dormi a pa pi tar di ri dormi a pa pi tar



Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics "Calma oh Cora Il tuo tormento" and "Fre" are written below the staves.

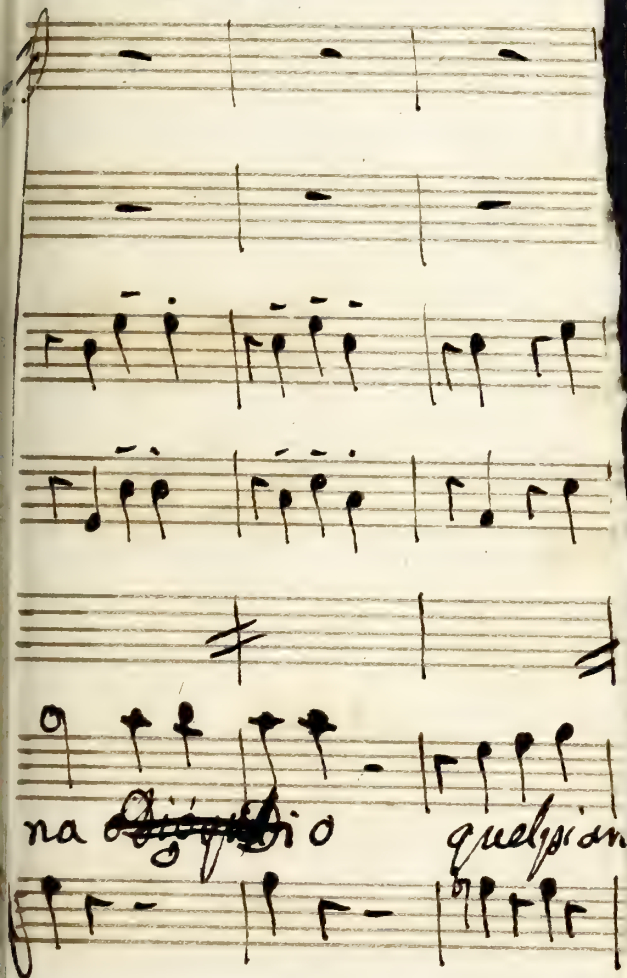
Calma oh Cora Il tuo tormento Fre



This is exactly how  
this page looks before

rebinding, except that it was  
pinned at top and foot to the

following leaf





A handwritten musical score on a single page of aged paper. The left edge of the page is torn and ragged. The score is written in black ink and consists of several staves. The notation includes various musical symbols such as notes, rests, and clefs. A double bar line is visible on one of the staves. In the lower right section of the page, the word "Sinfaghioggetti" is written in a cursive, handwritten style. The paper shows signs of age, including slight discoloration and wear along the edges.

Sinfaghioggetti





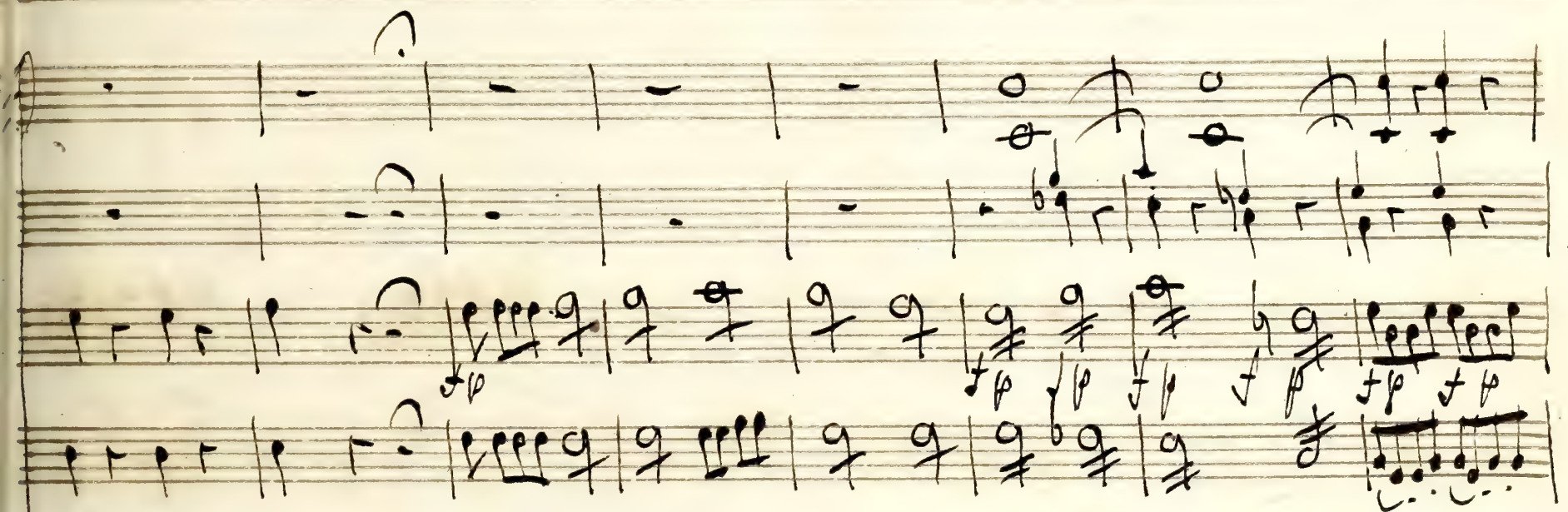


Handwritten musical score on aged paper, featuring six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written in a cursive script below the bottom staff.

Lyrics: *dar mi* *Diri dar mi a pa l pi tar* *Diri d* *ur mi a pa l pi tar* *Co sa te aice*

Dynamic markings: *mf*, *cne*, *p*, *cne*, *p*, *cne*, *p*





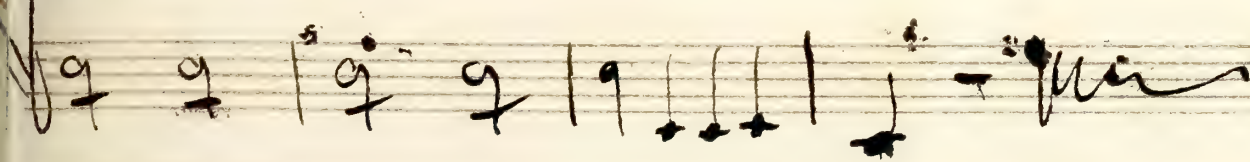
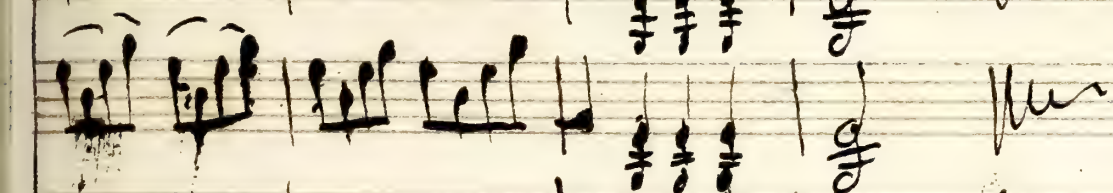
*Sate interni affetti* *di* *ri* *summa* *palpi* *far* *cestate* *o* *Dio* *aley*

Handwritten musical score for two staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The music is written in a historical style with a single treble clef on the left. The first staff has several measures of rests followed by a melodic line. The second staff continues the melody with more complex rhythmic patterns and dynamic changes.



Iste intermi apelli di ri surrai a palpita a palpitav a palpit







Scena ~~XI~~  
noema  
sola

ah di quei detti a d'onta si accresce il mio terror deh voi que-

rieri del genitor fidi Compagni voi se il mio stato infelice in sen vi

desta qualche pietà ditemi almeno qual danno temer degg'io ma voi ta

ceste e altrove volgete pur le nubilose ciglia ah chi m'aita oh

Dio chi mi con-siglia

con *Fitz*



keno XII

Charmi e

Ruben

Car.

Non onti hasuo amico se non mi tueli il ver sarà sol questa l'unica a -

Dunque che negar potrai prova di tua amista ma troppo o prence e

Rub.

Troppo amaro il Caso ond'io lo deggia render palese a te qualunque ci sia rendilo noto o -

Car

mai parla... muccidi... finiscimi una volta disposta a tutto io son ebbem mia -

Rub.

colta, era sul campo d'effe e aveva a fronte degl'ammoniti il numeroso



Stuolo l'immensa turba de nemici i pochi mal fidi tuoi seguaci il sito il

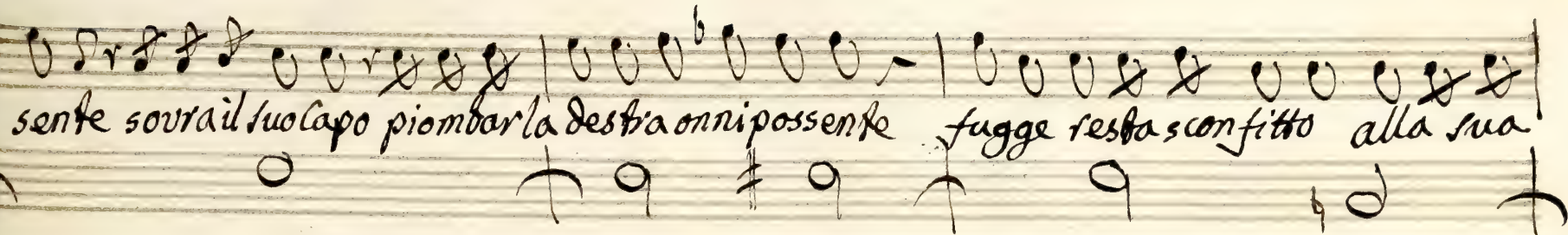
vento lo fanno disperar della vittoria se non gli vien da Dio rivolto al cielo egli es

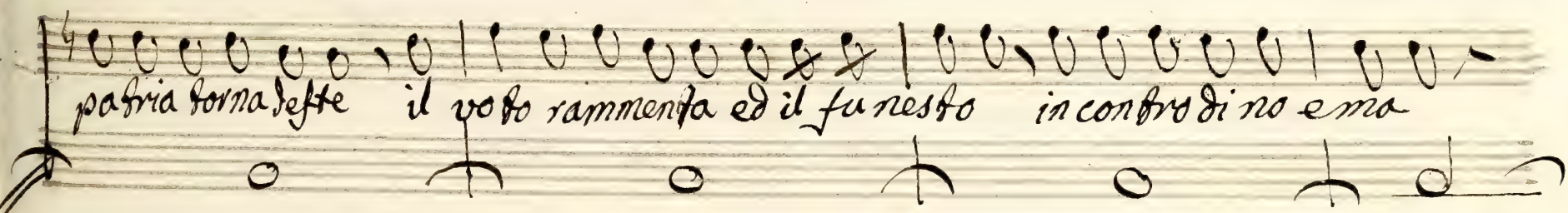
clama così Nume possente Sommo Dio degl' eserciti m'assisti col braccio tuo con-

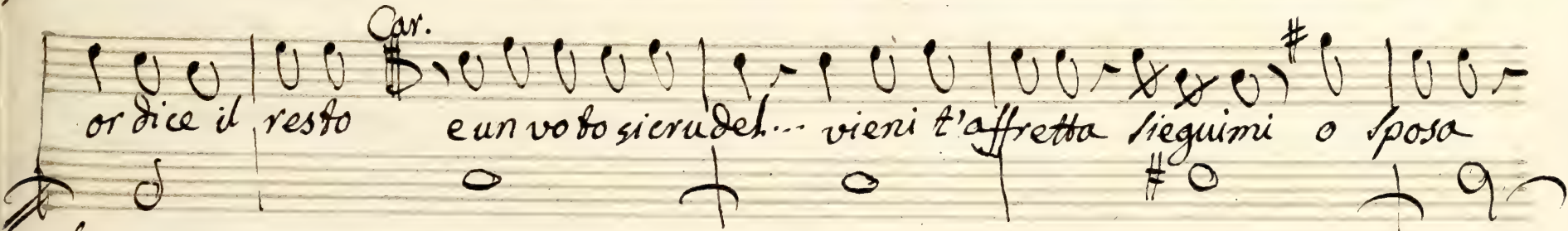
cedimi la palma e al mio ritorno chi dal soggiorno mio primiero in Contro a me farassi i

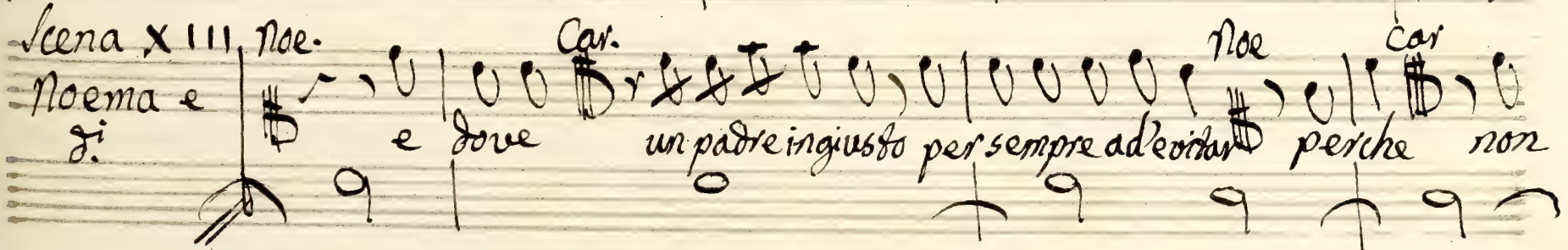
lo causto avrai Disse e dieron le frombe il regno della pugna il reo nemico

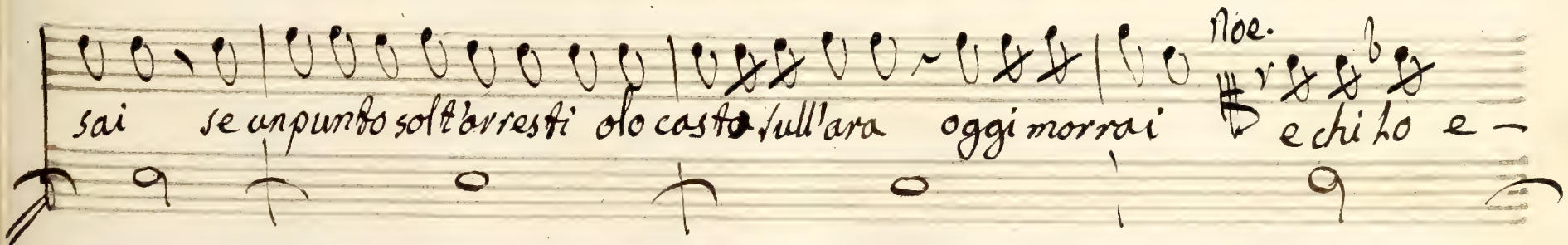



 sente sovra il suo capo piombar la destra onnipossente fugge resta sconfitto alla sua

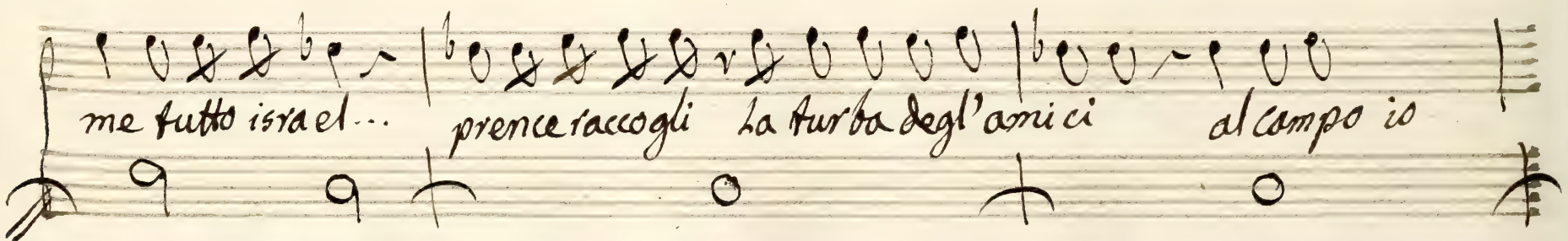
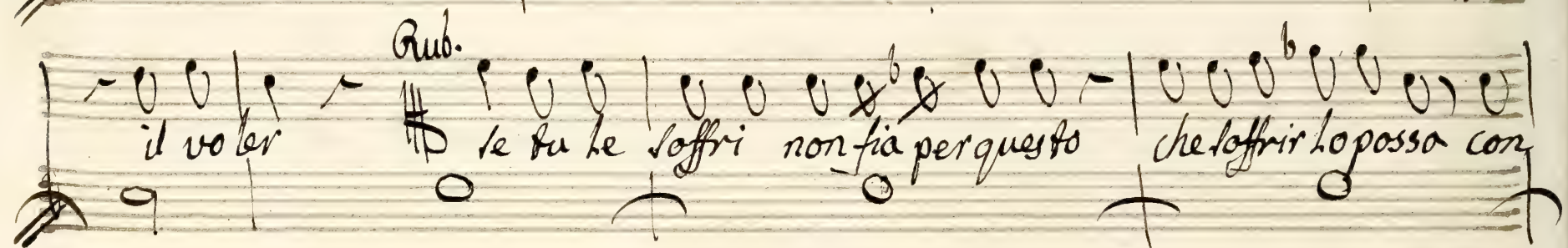
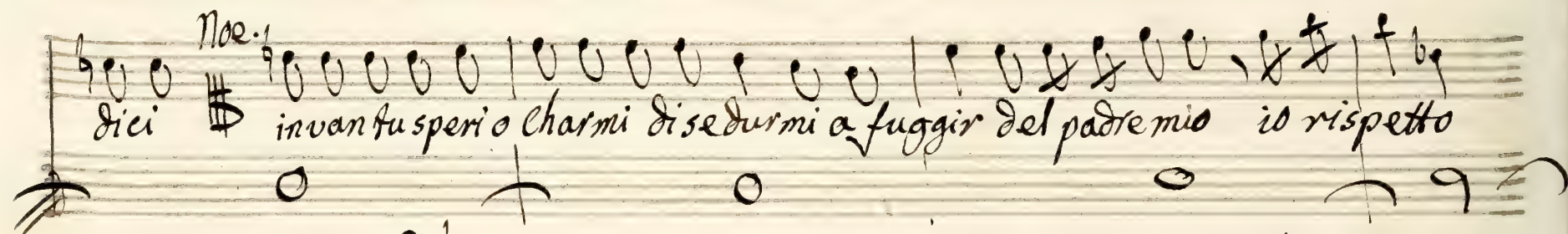
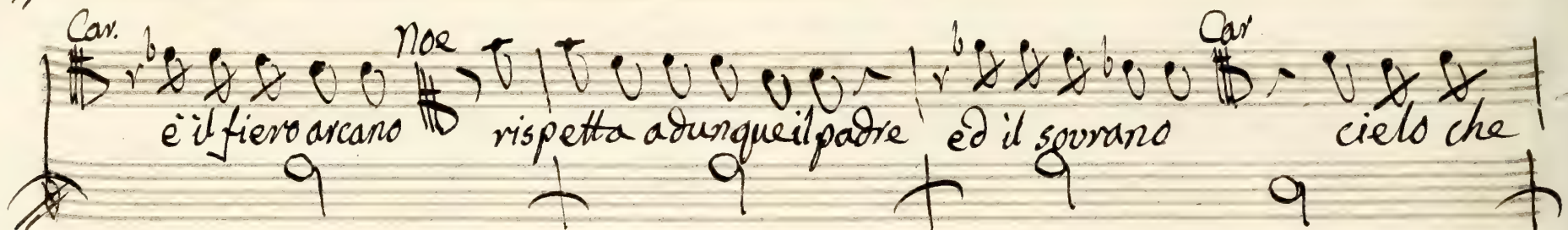
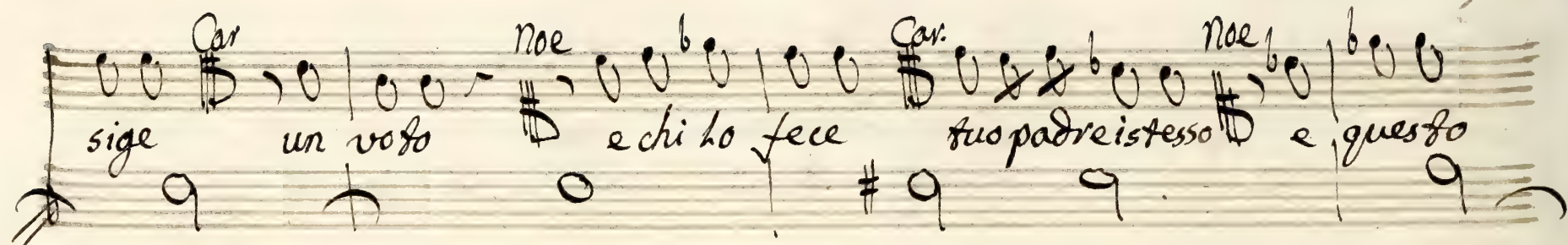

 patria torna d'effe il voto rammenta ed il funesto in contro di no e ma

*Car.*  

 or dice il resto e un voto sicru del... vieni t'affretta sieguimi o sposa

Scena XIII. Noe.  
 Noema e *Car.* Noe *Car.*  

 di e dove un padre ingiusto per sempre ad'evitar perche non


 sai se un punto solt'arresti o lo casto sull'ara oggi morrai e chi lo e -







vo lo solle verò  
contro sireo disegno l'esercito di Giuda  
e tu frat-

tan to  
Cedi no e ma d'un a ma te al Co re per du ta sei se non ti

sal va a mo re  
Aria







Handwritten musical score for a symphony, featuring the following instruments and parts:

- Cori in Clafà** (Corymbae in Clafà): Two staves, top and bottom, with notes and rests.
- Oboe**: One staff, with notes and rests.
- Clarineti** (Clarinets): One staff, with notes and rests.
- Fagotto** (Bassoon): One staff, with notes and rests.
- Violini** (Violins): Two staves, top and bottom, with notes and rests.
- Viola**: One staff, with notes and rests.
- Maestro** (Conductor): One staff, with notes and rests.

The score is written on ten staves, with the instruments listed on the left. The notation includes notes, rests, and other musical symbols. The paper is aged and yellowed.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics "il tuo de - stin des - tin pie tato" are written across the lower staves.

Dynamic markings: *p.* (piano), *f.* (forte), *sec.* (second ending).

Lyrics: *il tuo de - stin des - tin pie tato*



Handwritten musical score for piano accompaniment, consisting of eight staves. The first four staves feature dense, rapid sixteenth-note passages in the left hand, while the right hand plays sustained chords. The last four staves show a more active right hand with sixteenth-note runs, while the left hand plays sustained chords. Dynamic markings include *f.* (forte) and *p.* (piano).

Handwritten musical score for vocal melody, consisting of two staves. The melody is written in a single line with lyrics underneath. The lyrics are: "si fie ra si fie ra cru del - ta ad on ta ancor del fa to non". The melody features a mix of quarter and eighth notes, with some rests. Dynamic markings include *p.* (piano), *f.* (forte), and *fr.* (fortissimo).

si fie ra si fie ra cru del - ta ad on ta ancor del fa to non



*f.p.*

*f.*

*fia che soffra amor non fia che soffra amor*

*chi fra si crudi af*



fanni

non si compiangere al meno

di Sasso abil Cor nel teno



non ha in seno il core o non ha in seno il cor il suo destin spiegate si



fiera crudel ta

a don ta an cor an cor del fa to

non fia che



Handwritten musical score for a vocal and piano piece. The score consists of 11 staves. The first staff is a vocal line starting with a treble clef and a common time signature. The remaining staves are for piano accompaniment, with various clefs and dynamic markings. The lyrics are written below the bottom staff.

*Soffra non fia che soffra a mor non fia che soffra a mor il suo destin tiranno*



fagotto

Si fiera crudel tai

ad onta ancor ancor del fato

p. cres.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The bottom staff contains lyrics in Italian.

non fia che soffra ~~che~~ soffra che so - fra che soffra a mor di lasso ha il corn



Seno o non hainde no il Cor si fiera crudel ta si fiera crudel ta



Handwritten musical score on ten staves. The notation includes various notes, rests, and bar lines, organized into measures. The bottom staff features a sequence of notes with a treble clef at the end. The notation is dense and appears to be a manuscript or a student exercise.



Scena XIII

Noe

Noema

Carmu

di Ruben il consiglio e seguir far po fresti dunque o si-

Car.

gnor

ed'io potro' mi-rarti dunque perir sull'ara e un solo istante sopra

vivere a te così tu m'ami la tenerazza e questa che tu miserba in

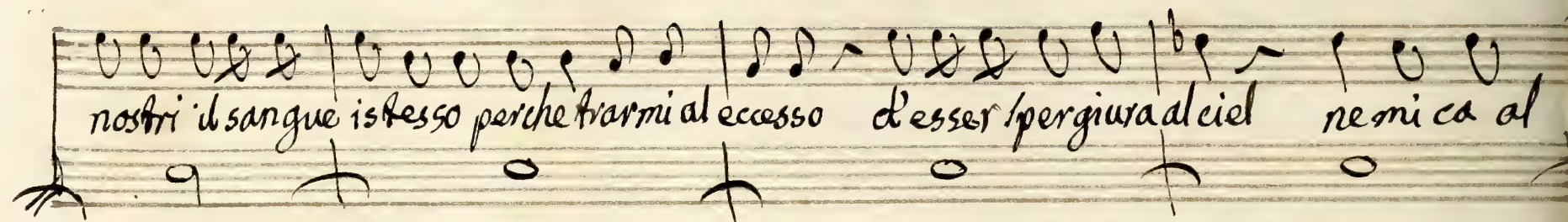
Noe

sen ah prence oh Dio che vuoi da me salvar ti e poi morire

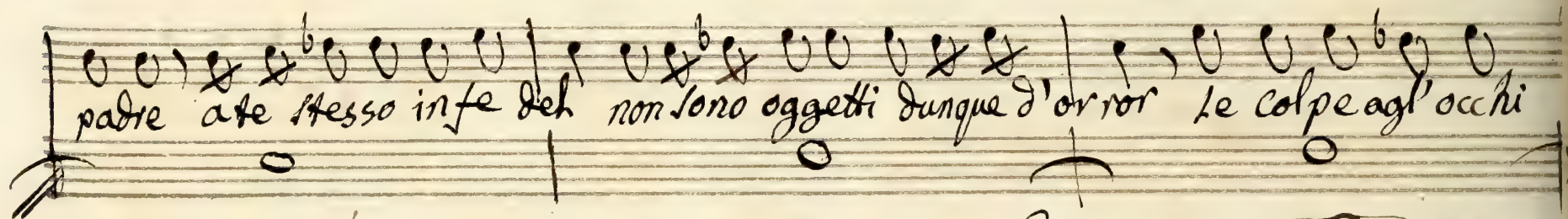
Noe

no tu lo spera in van del sangue mio dispose un padre e sacro ed al Dio de padri

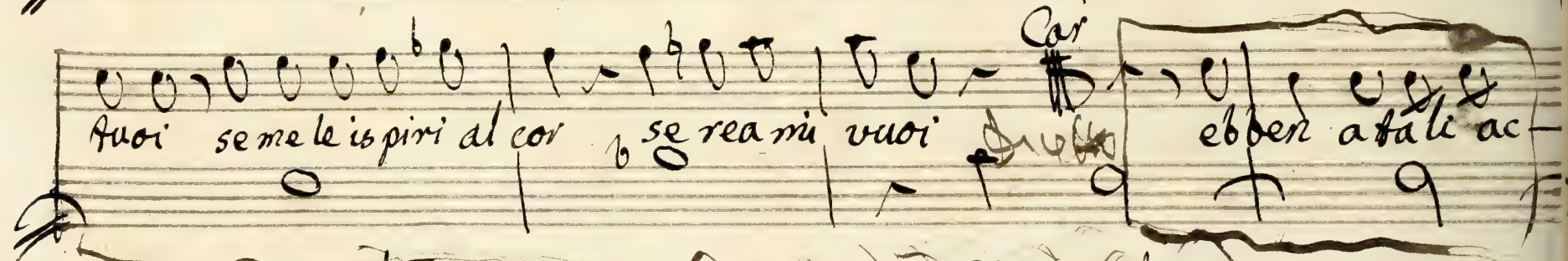




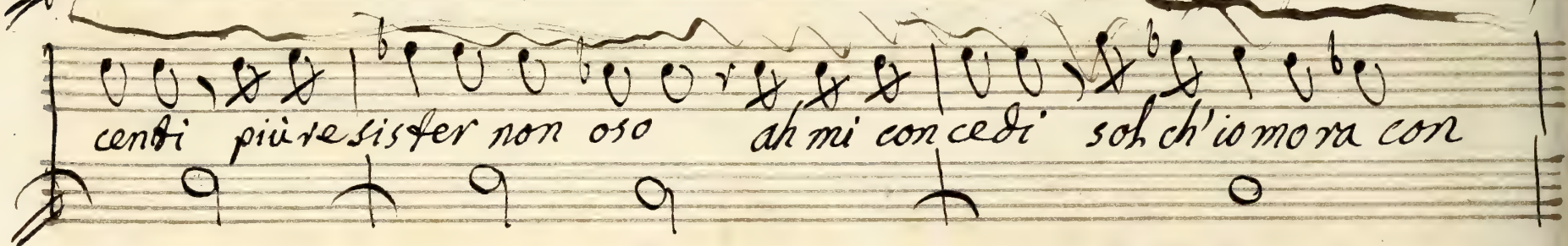
nostri il sangue istesso perche trarmi al eccesso d'esser spergiura al ciel nemica al



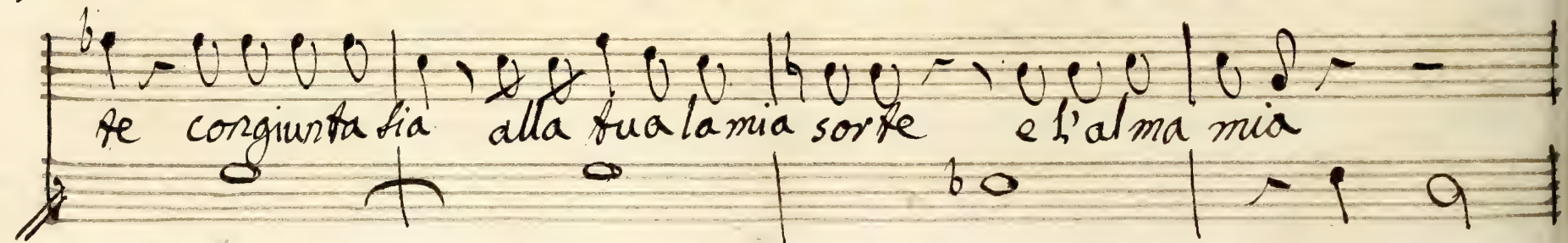
padre ate stesso in fe del non sono oggetti dunque d'orror le colpe agl'occhi



Car  
tuoi seme le ispiri al cor se rea mi vuoi ebb'en a tale ac



centi più resistet non oso ah mi concedi sol ch'io mora con

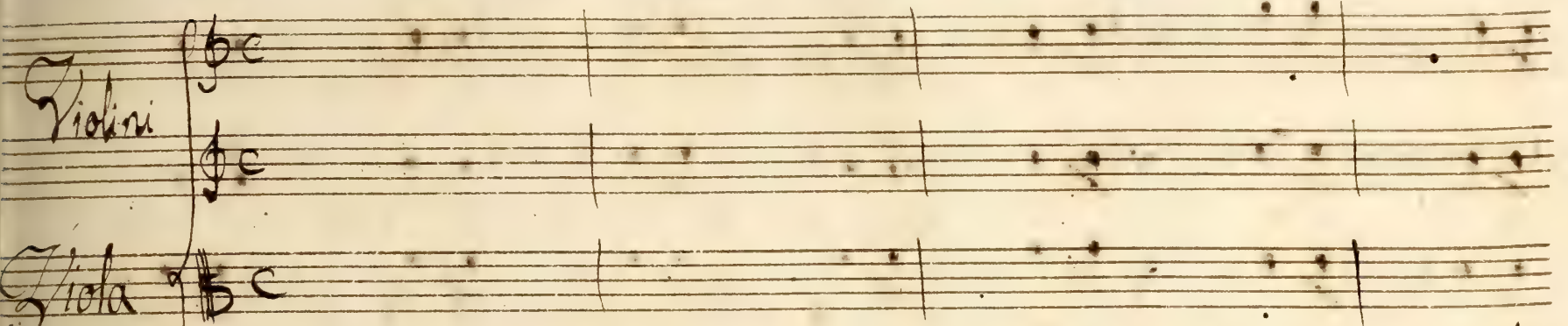


te congiunta sia alla tua lamia sorte e l'anima mia



Violini

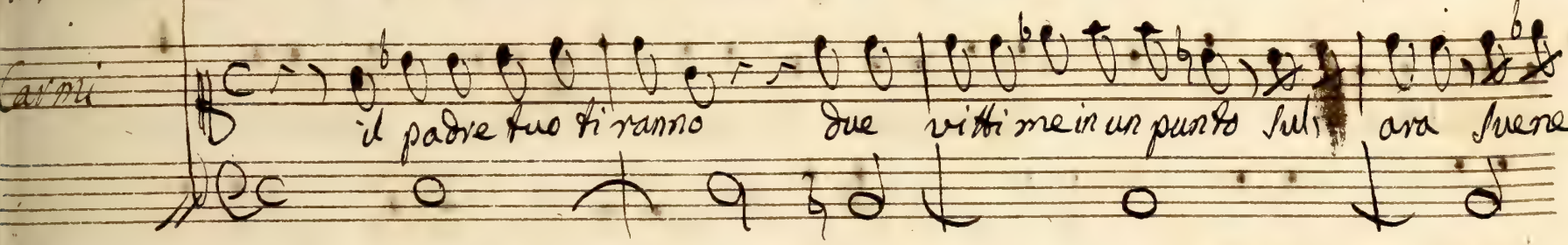
Viola



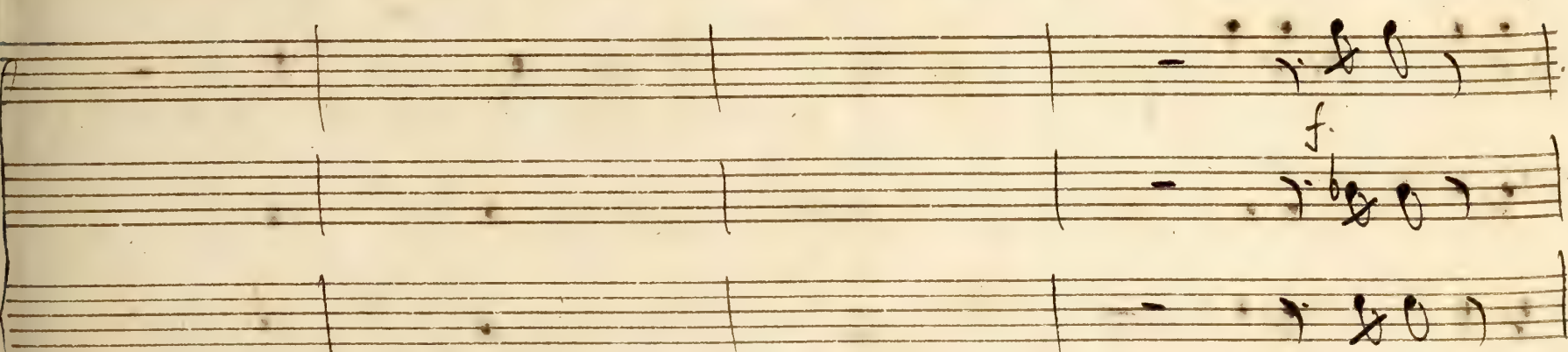
The Violini and Viola staves are at the top of the page. Each staff begins with a treble clef and a common time signature 'C'. The notation consists of several measures with notes and rests, though the notes are mostly obscured by ink blots or are very faint.

Corni

il padre tuo tiranno due vittime in un punto sul ara suena



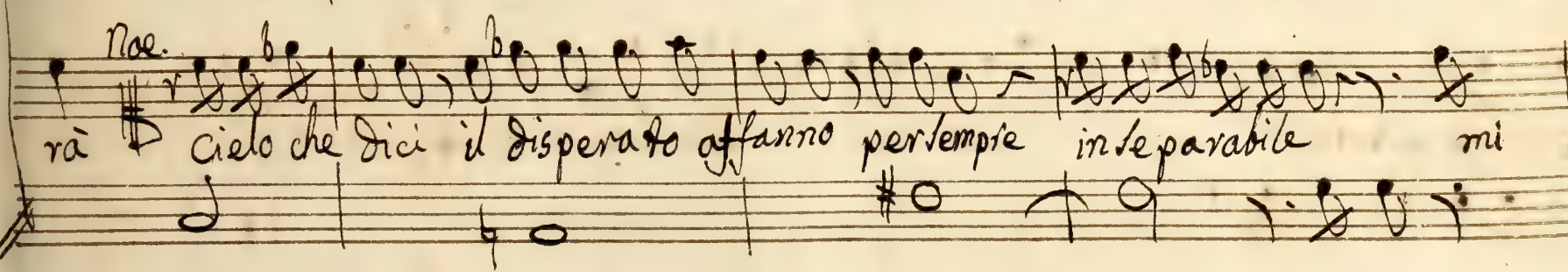
The Corni staves are located below the Viola staff. The first staff has a treble clef and a key signature of one flat (B-flat). The lyrics 'il padre tuo tiranno due vittime in un punto sul ara suena' are written below the notes. The notation includes various note values and rests.



Three empty staves are present, likely for other instruments or voices. The first staff has a treble clef and a common time signature. The second and third staves also have treble clefs and common time signatures. There are some faint notes and rests visible, particularly in the second staff where a 'f' dynamic marking is present.

Noe.

ra cielo che dici il disperato affanno per sempre inseparabile mi



The Noe. staff is at the bottom of the page. It begins with a treble clef and a key signature of one sharp (F-sharp). The lyrics 'ra cielo che dici il disperato affanno per sempre inseparabile mi' are written below the notes. The notation includes various note values and rests.



rende dal tuo voler si li la tua mano il tuo medesimo acciaio ah

si che questa sola si questa di mie sciagure estreme la mèn crudel larà morremo in

*p.*

*p.*



Sieme *Larghetto* credi.. *Credi* *Credi la mia feri - fa*

*Credi la mia feri - fa* no non m'estinguerà no non m'estinguerà per te respiro, ho-



Handwritten musical score on aged paper, featuring multiple staves with musical notation and Italian lyrics. The score includes dynamic markings such as *p.* (piano), *f.* (forte), and *ff.* (fortissimo). The lyrics are written in a cursive hand, and the music is in a single system with various note values and rests.

*ff. p. ff. p. ff.*

vita per te respiro ho vita La tua m'ucciderà

*f. p. f. p. f. p. f.*

credi la mi-a fe-rita no' no' non-m'estin-gue

*p. f. p.*



Rec.

*f.*

Car.

ah che si dolce assenso anima mia col mal il mio tormento balzarmi in seno in

*p.*

nuovo Cor mi sento

*Larghetto* viver

viver

non non sa=

*p.*



Handwritten musical score on aged paper, featuring multiple staves of music and Italian lyrics. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p.* (piano) and *fr.* (forte). The lyrics are written in Italian and are partially obscured by the musical notation.

pre - i viverno non la pre - i cara lenza di te Cara lenza di te per

te non mori rei per te non mori rei se voi morir per me



me viver no non sa - prei Cara Ca - ra lenza di

Noe char Noe.  
eben prosiegui tu mi intendesti a noi resta la peme ancora se ce la



*foglie il cielo allora timora*



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The staves are labeled on the left side with the following instruments:

- Violini (Violins)
- Violoncelli (Violoncellos)
- Violini (Violins)
- Violoncelli (Violoncellos)
- Violini (Violins)
- Violoncelli (Violoncellos)
- Violini (Violins)
- Violoncelli (Violoncellos)
- Violini (Violins)
- Violoncelli (Violoncellos)

Key markings and annotations include:

- p.* (piano) at the beginning of the first staff.
- 3a* (third) at the beginning of the second staff.
- dolce* (sweet) written above the third and fourth staves.
- in clava* (in clava) written above the fifth staff.
- pp.* (pianissimo) written above the sixth staff.
- pizzicato* (pizzicato) written below the seventh and eighth staves.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics "un mar mo i stesso in un fu" are written on the eighth staff.

Dynamic markings: *p.* (piano), *f.* (forte), *tr.* (trill), *solo*.

Lyrics: un mar mo i stesso in un fu



Handwritten musical notation on two staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The word *simili* is written below the first measure. The notation consists of several measures of music, some with dense, overlapping notes and others with diagonal lines indicating a continuation or a specific performance instruction.

Handwritten musical notation on three staves. The first two staves begin with a treble clef and a key signature of one flat. The notation is sparse, with many measures containing only a few notes or rests, suggesting a slow or contemplative tempo. The third staff begins with a treble clef and a key signature of one flat, and contains a few notes and rests.

Handwritten musical notation on three staves with Italian lyrics. The first staff begins with a treble clef and a key signature of one flat. The lyrics are: *nesto ma eterno ampleso ma eterno ampleso ci chiude ra' d*. The second staff continues the lyrics: *ci*. The third staff contains musical notation with a treble clef and a key signature of one flat, and includes a double bar line.



Handwritten musical score for piano and voice. The piano part consists of six staves. The first two staves feature rapid sixteenth-note passages, often beamed together, with dynamic markings like *p.* and *fr.* The next three staves show more melodic lines with dynamic markings *p.*, *f.*, and *p.* The final staff has a few notes and a *p.* marking. The voice part is on a single staff below the piano staves, with lyrics in Italian. The lyrics are: "chiu de - ra... un marmo i stesso in un fu - nesto ma e'". The music is written in a cursive, handwritten style on aged paper.

Handwritten musical score for voice and piano. The voice part is on a single staff with lyrics in Italian. The lyrics are: "chiu de - ra... un marmo i stesso in un fu - nesto ma e'". The piano part is on a single staff below the voice staff, with dynamic markings *p.*, *p.*, *f.*, and *p.* The music is written in a cursive, handwritten style on aged paper.



Handwritten musical score for piano and voice. The piano part consists of six staves. The first two staves are treble clef, the next two are bass clef, and the last two are a grand staff. The voice part is on a single staff at the bottom. The music is in 4/4 time and features complex rhythmic patterns with many beamed notes and rests.

ter no amplesso mae ter no amplesso

un marmo is fes - so ci

f.

p.



Handwritten musical score for piano accompaniment, featuring multiple staves with complex rhythmic patterns and dynamic markings. The notation includes various note values, rests, and slurs, with dynamic markings such as *p.* (piano) and *f.* (forte) indicating volume changes. The score is written on a system of five staves, with the first two staves containing the most dense musical material.

Handwritten musical score for vocal melody, featuring a single staff with lyrics in Italian. The lyrics are: *chiu de ra un marmo i stes - so ci chiu - de - ra ma eterno am*. The melody is written in a simple, clear style, with notes and rests clearly marked. Dynamic markings *p.* and *f.* are present below the staff, indicating volume changes.



Handwritten musical score for the first system. It consists of five staves. The first three staves contain dense, rapid sixteenth-note passages, with some notes marked with 'x' and 'p.'. The fourth staff begins with a 'Rec.' (Recitativo) marking and contains a series of eighth and sixteenth notes. The fifth staff is mostly empty, with a few scattered notes and a 'p.' marking. The notation is in a historical style, possibly 18th or 19th century.

Handwritten musical score for the second system. It consists of two staves. The top staff contains vocal lines with the following lyrics: *plesso ci chiu de ra ma ter no amplexo ci chiu de ra mo di dio fu tremi in lero*. The bottom staff contains instrumental accompaniment, with dynamic markings *f.* and *p.* alternating. The word *Arco* is written below the staff, indicating that the instrument should be played with the bow. The notation includes various note values and rests.



Handwritten musical score for vocal parts. The lyrics are: a questi accenti sventurato cor mio no più tempo non è speranze addio.

*Me 9*

*Violini*

Handwritten musical notation for Violini, featuring a treble clef, a key signature of two flats, and a 2/4 time signature. The notation includes various note values and rests.

*Viole*

Handwritten musical notation for Viole, featuring a bass clef, a key signature of two flats, and a 2/4 time signature. The notation includes various note values and rests.

*Strofa*

Handwritten musical notation for Strofa, featuring a bass clef, a key signature of two flats, and a 2/4 time signature. The lyrics are: Le nostre ceneri un urna sola un urna sola un urna.

*Terza*

Handwritten musical notation for Terza, featuring a bass clef, a key signature of two flats, and a 2/4 time signature. The lyrics are: Le nostre ceneri un urna sola un urna sola un urna.

*Allegro*

Handwritten musical notation for Allegro, featuring a bass clef, a key signature of two flats, and a 2/4 time signature. The notation includes various note values and rests.



*Sola confonde ra Quando consola Si cara imagine nella piu barbara*

*Sola Confonde ra Quando Consola Si Para imagine nella piu barbara*



Handwritten musical score, likely a vocal and piano arrangement. The score is written on two systems of staves.

The first system consists of two staves. The upper staff contains dense, rapid chordal textures, possibly for a keyboard instrument. The lower staff contains rests, indicated by a double bar line and a sharp sign (#).

The second system also consists of two staves. The upper staff contains vocal lines with lyrics in French. The lyrics are: "adversis = ta de nostre ceneri un urna sola un urna sola Con fon de ray". The lower staff contains piano accompaniment, including rests and notes, with dynamic markings such as "pp" (pianissimo).



Handwritten musical score on aged paper, featuring two systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

**System 1:**

- Staff 1: *p* *sf* *p* *crey*
- Staff 2: *Col Solo:*

**System 2:**

Quanto Con - sola li Cora in magine nella piu barbara piu barbara piu barbara avergi = ta

Quanto Co sola li Para in magine nella piu barbara piu barbara piu barbara avergi ta

*sf* *preve* *sf*

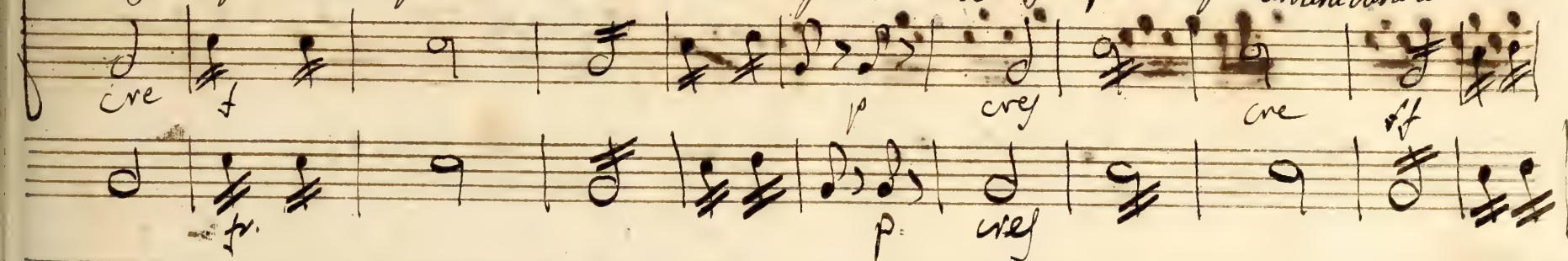
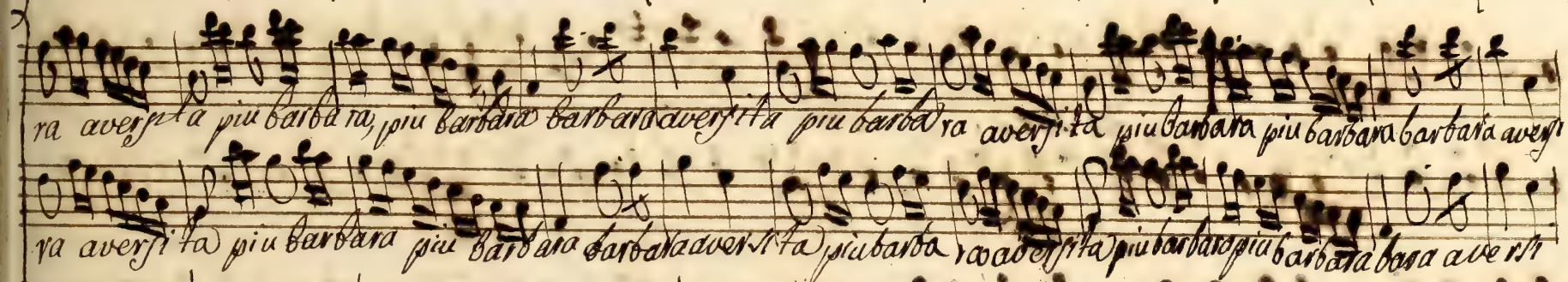
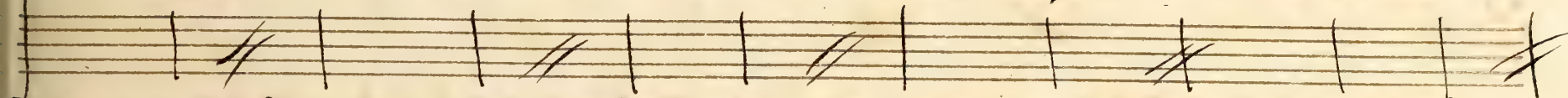
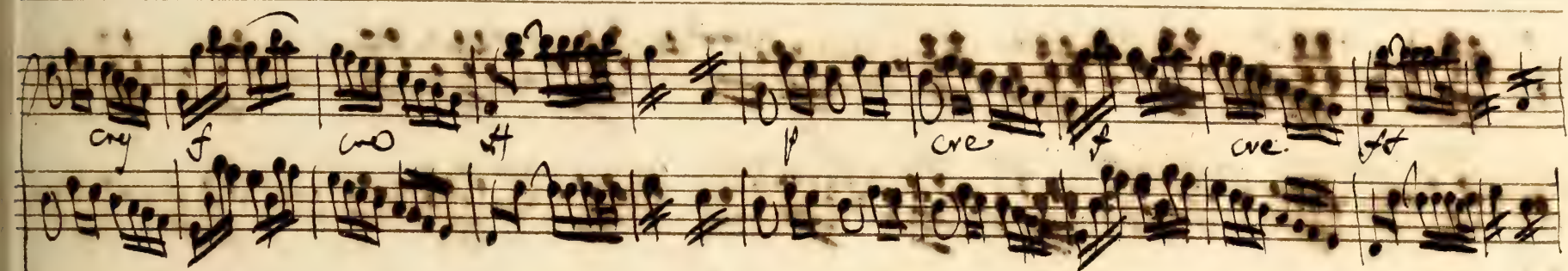


Handwritten musical score on a single page, featuring six staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *p*, *ff*, *p cres*). The lyrics are written in Italian, appearing below the staves.

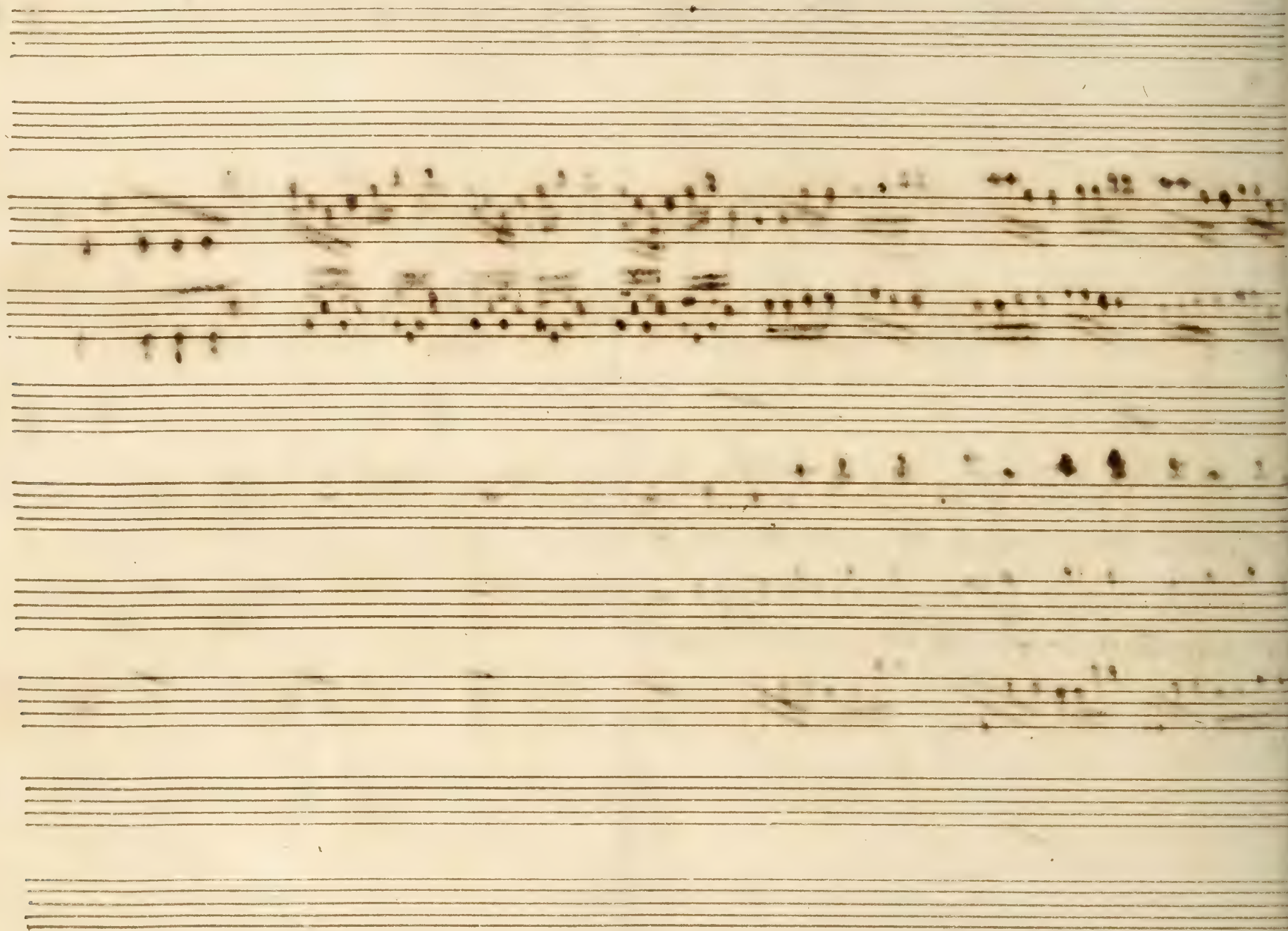
The lyrics are:

quanto Consola Si cara immagine nella più Barbara più Barbara più Barbara aver si fa più barba  
quanto Consola Si cara immagine nella più Barbara più Barbara più Barbara aver si fa più barba











Scena I  
Ruben  
Solo

Innoridisci o giuda un padre a cui face in sen la natura un empio

padre vuole sotto i nost'occhi una figlia svenar. Jette e il tiranno l'infelice e no

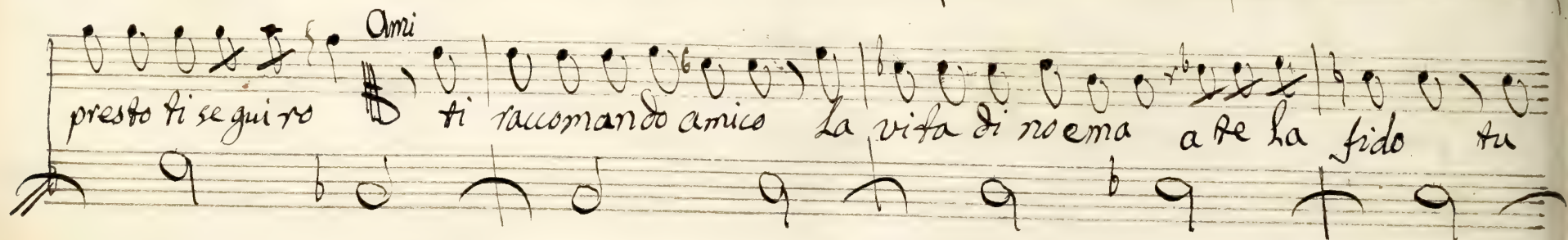
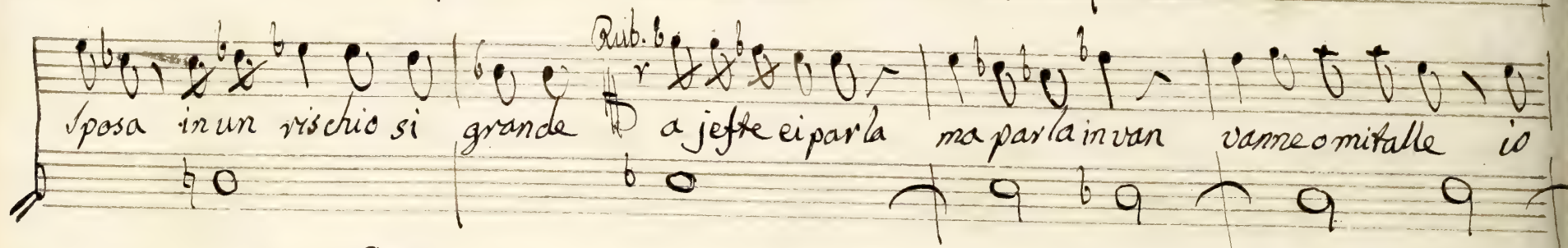
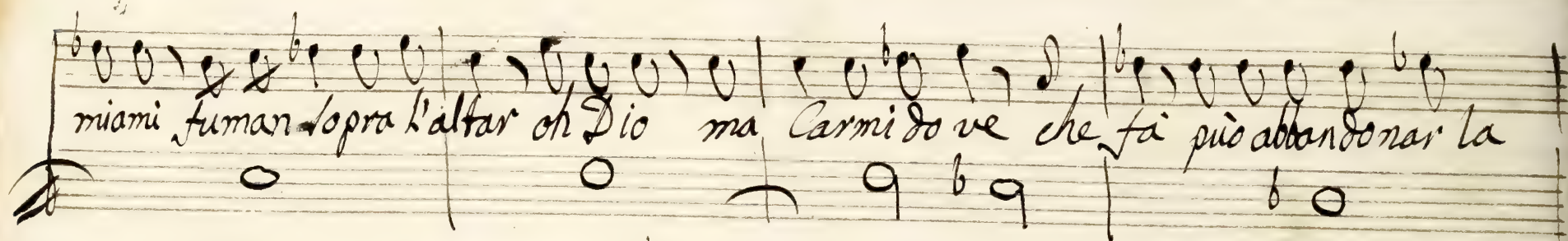
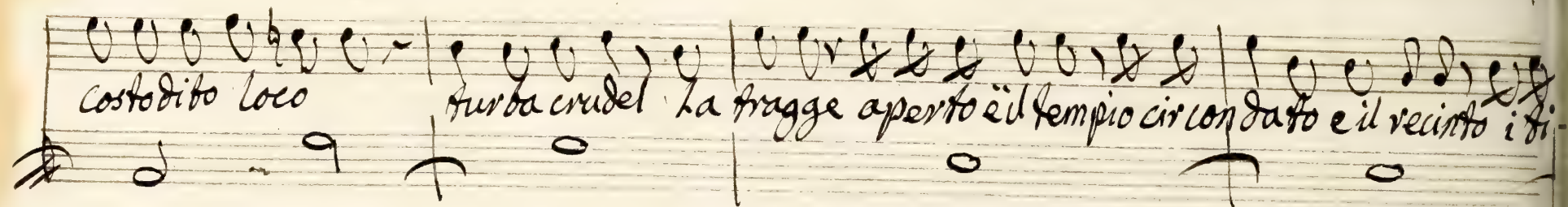
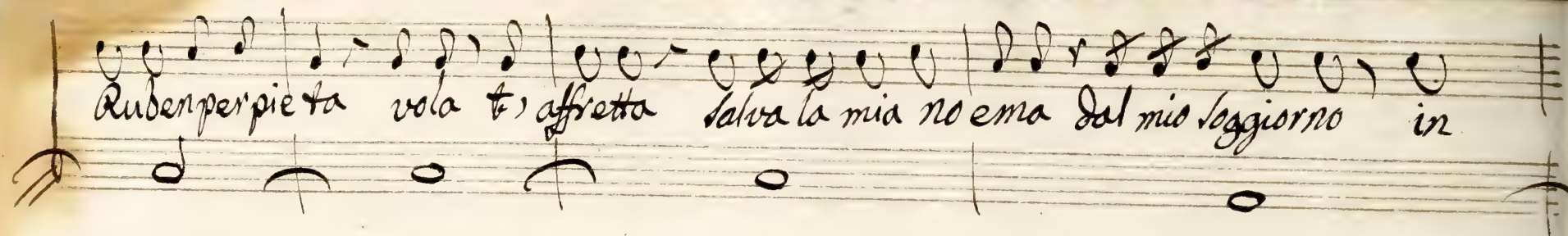
ema e soffriremo valorosi compagni barbarie sicra del ah no soldati non si per.

metta il reo disegno andiamo seguite i passi miei col vostro aiuto la bramata vittoria chi po-

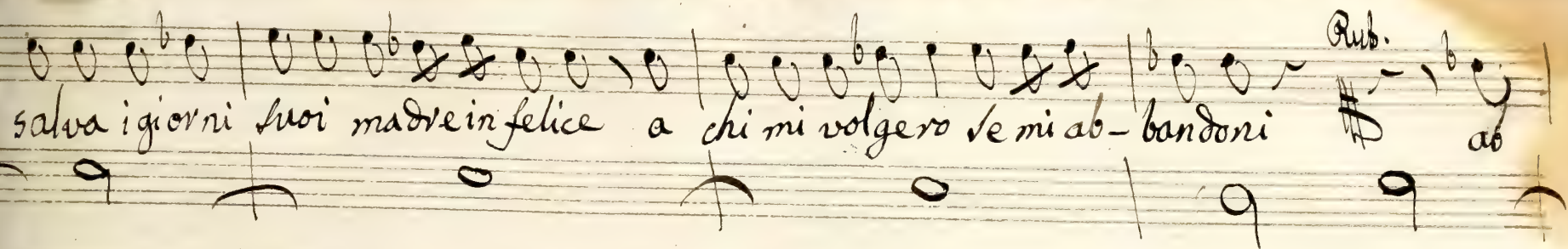
tra contrastarmi seguitemi o compagni all'armi all'armi

Scena II  
amifalle  
co. ah

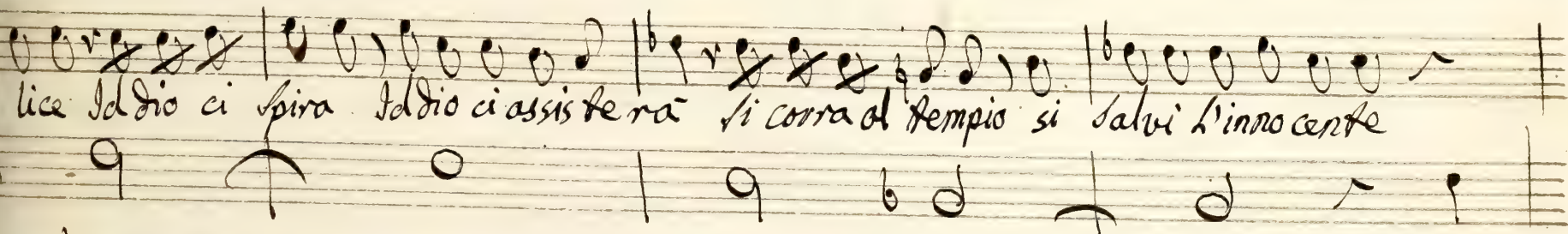


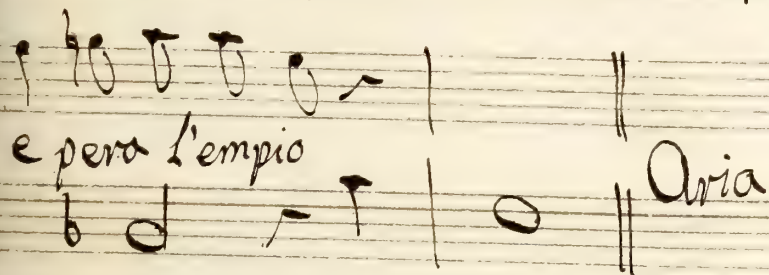
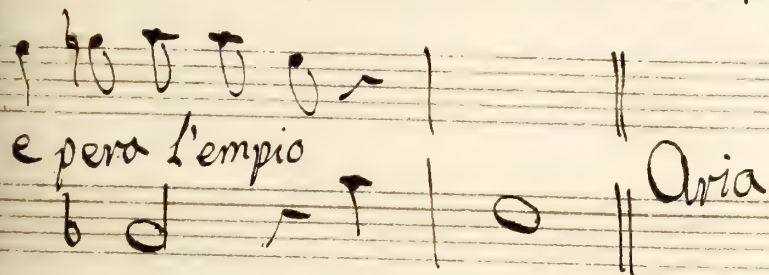
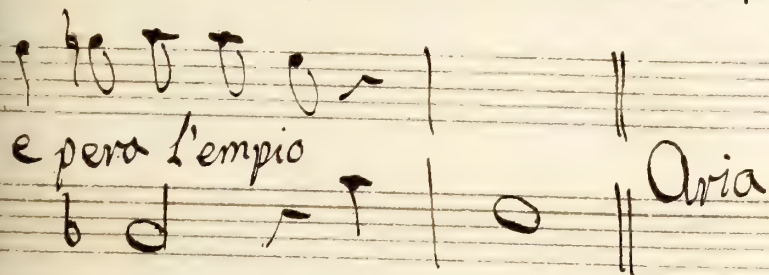
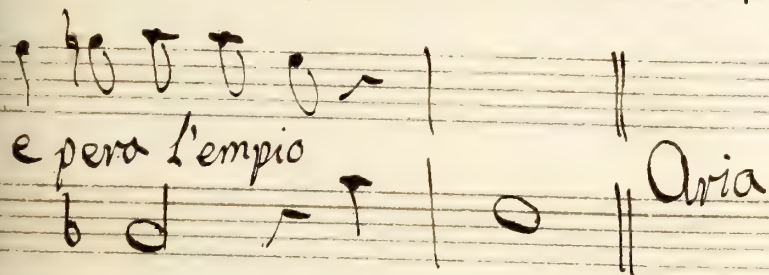
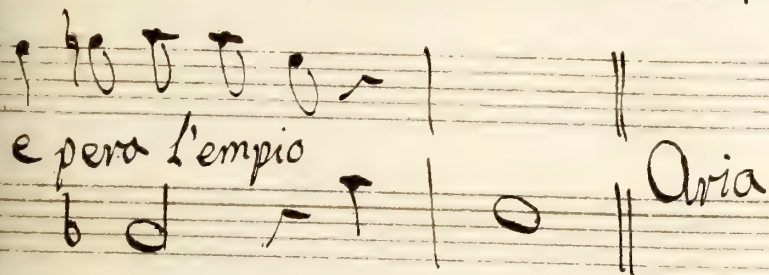
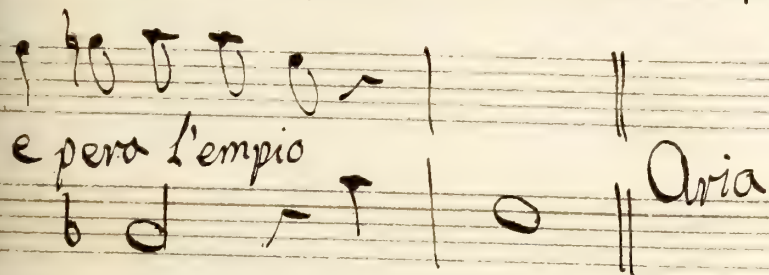
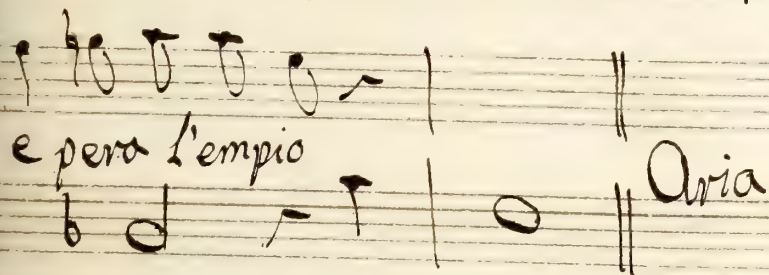
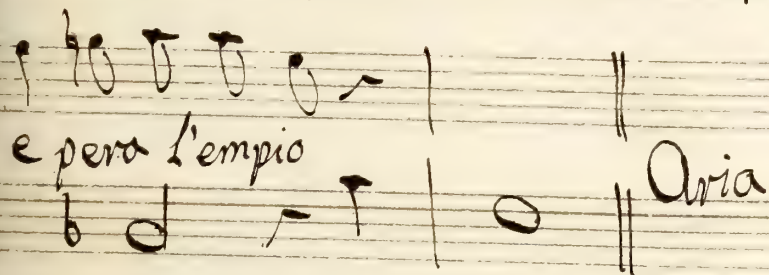
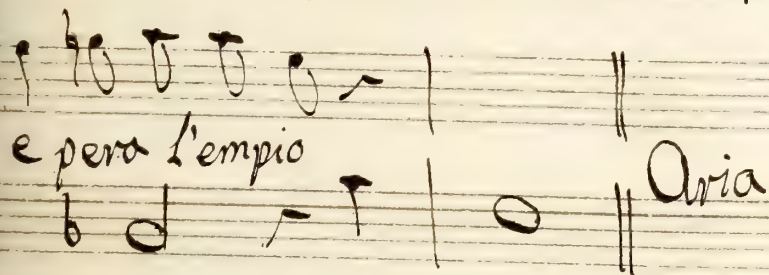
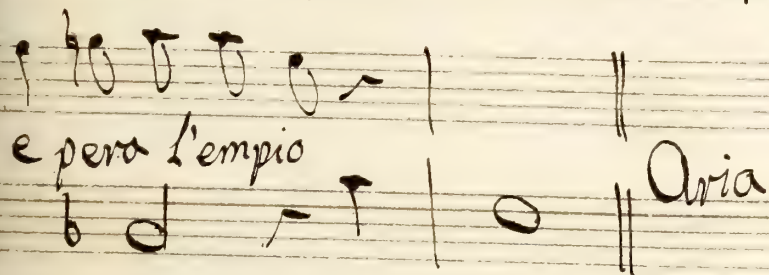
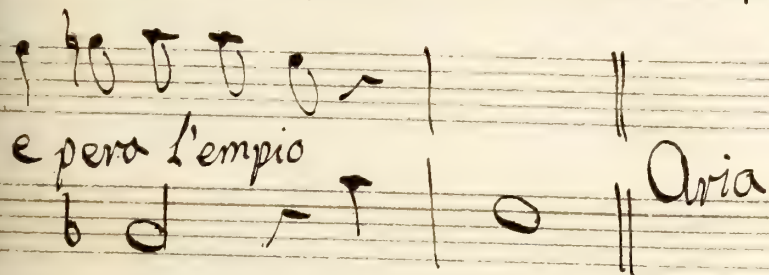
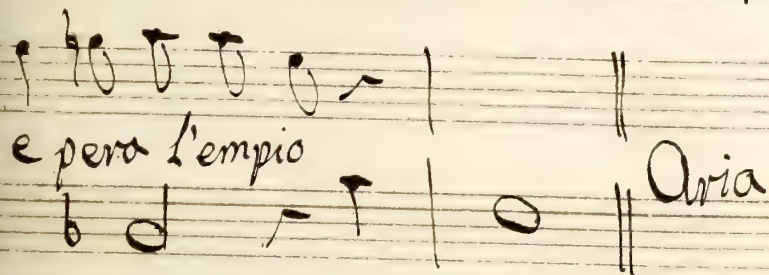
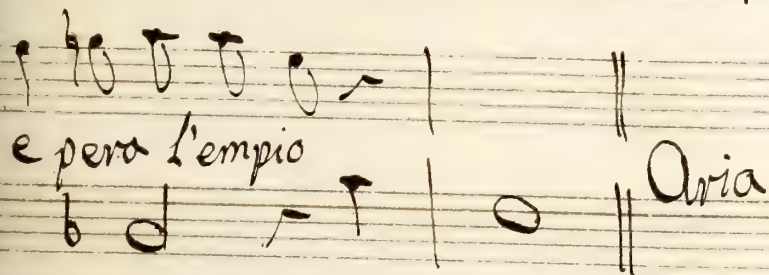
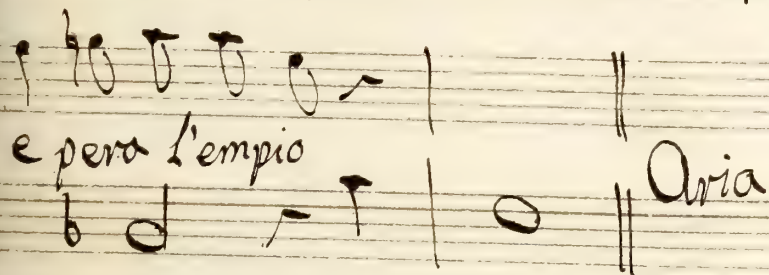
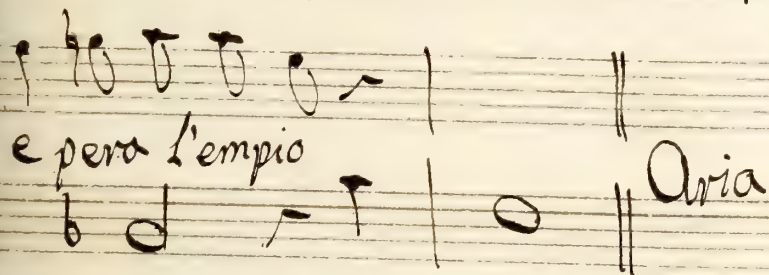
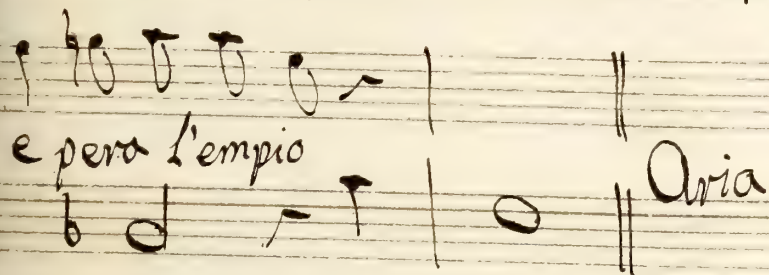
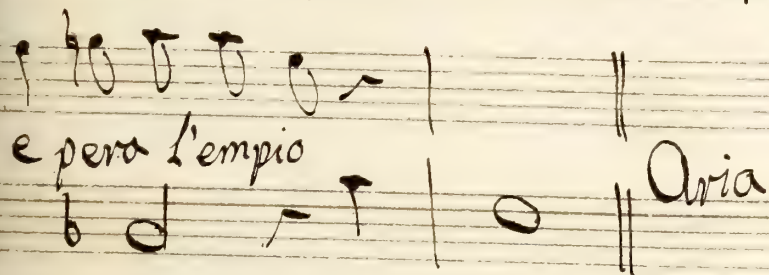
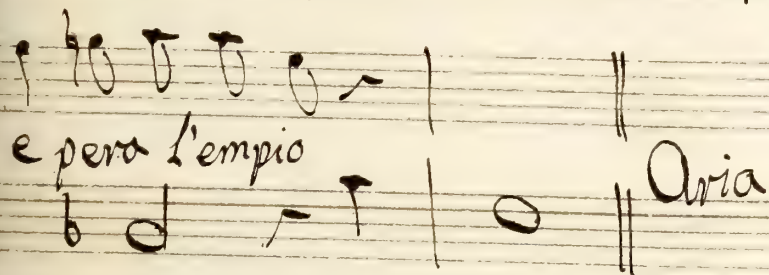
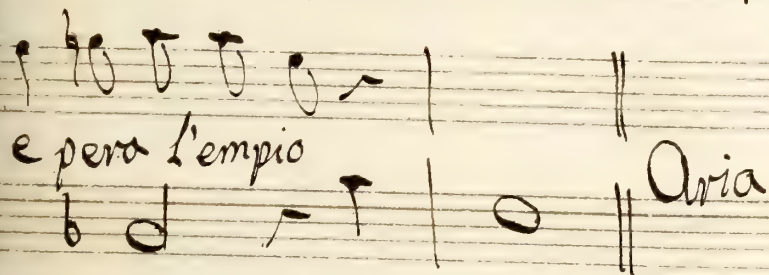
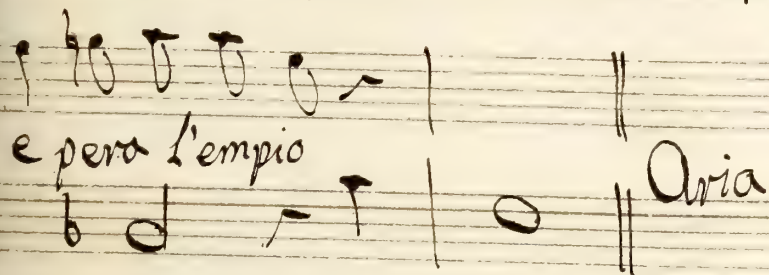
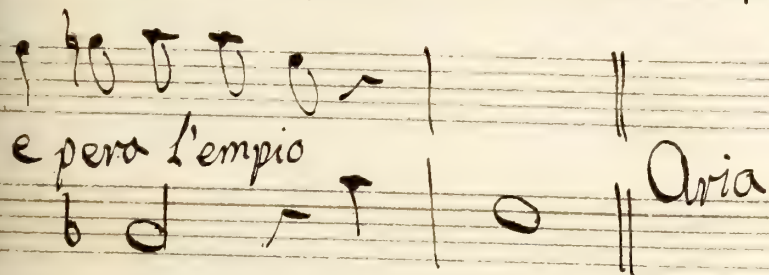
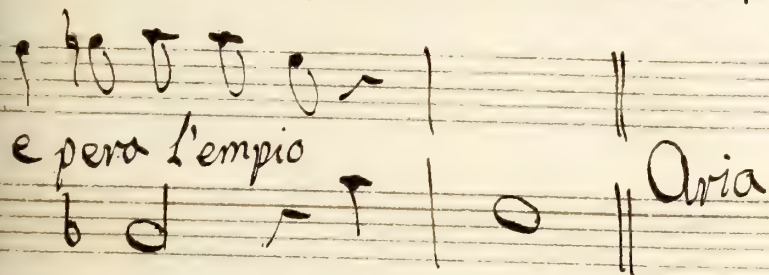
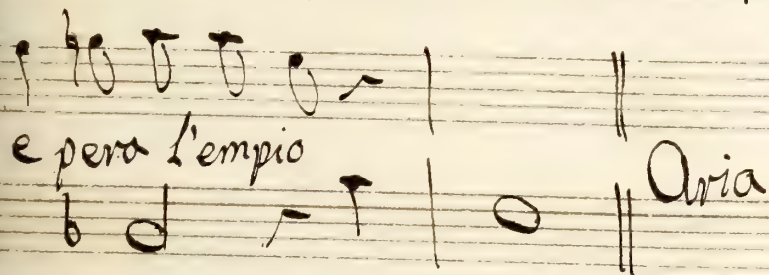
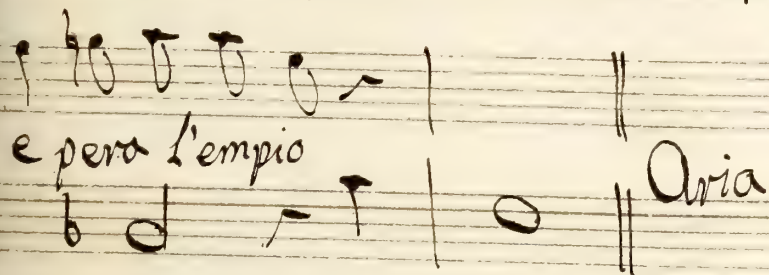
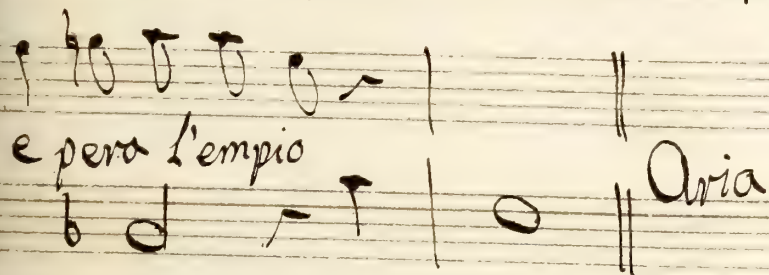
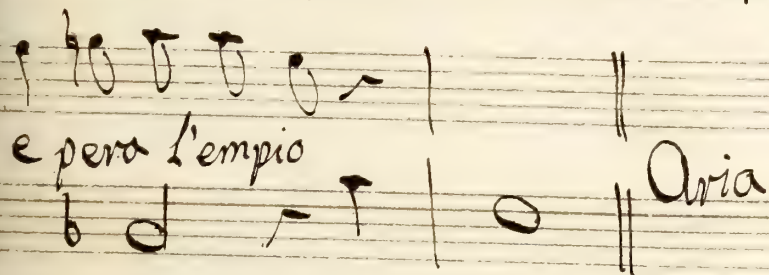
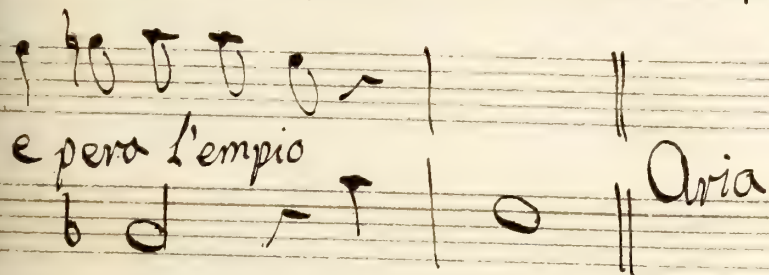
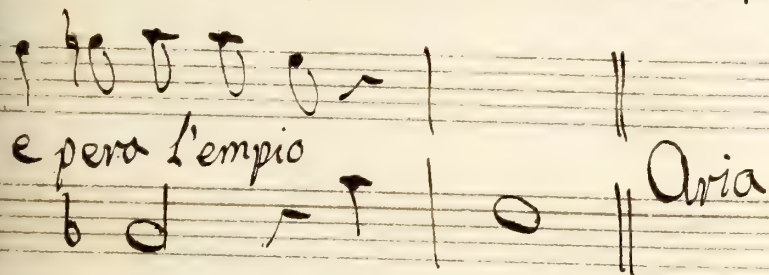
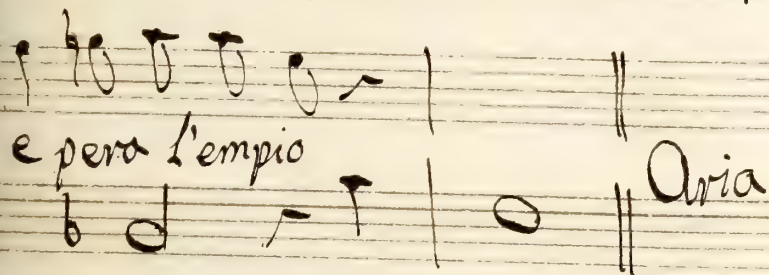
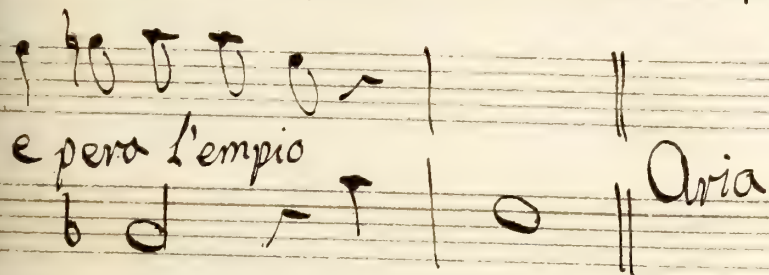
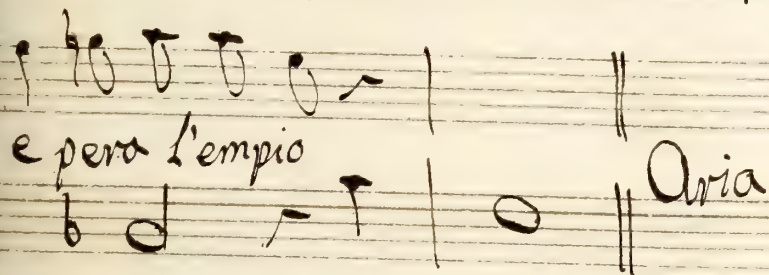
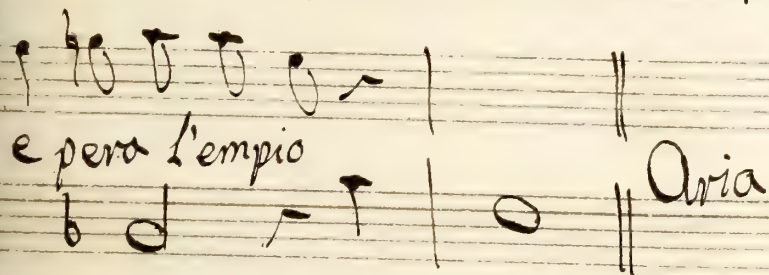
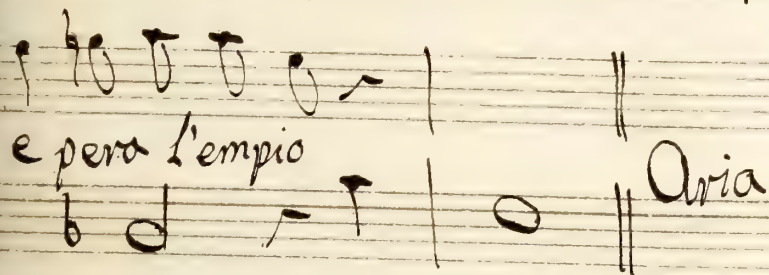
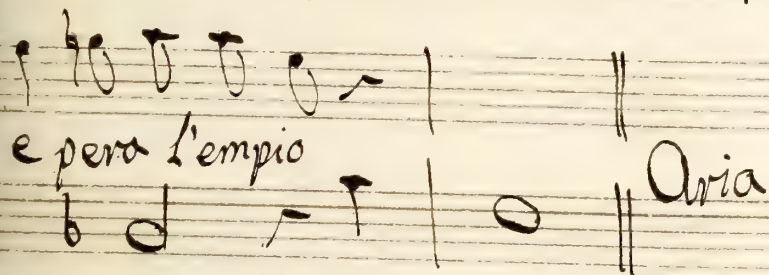
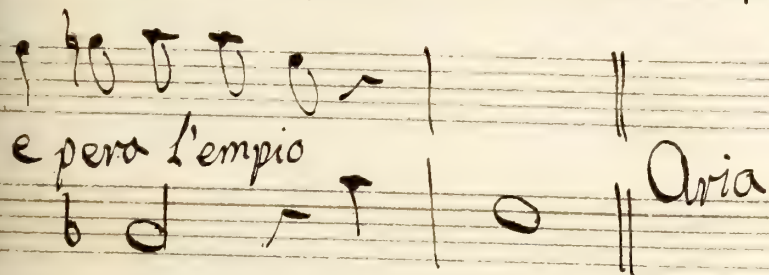
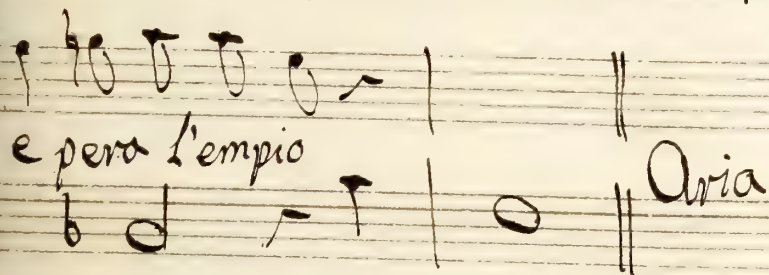
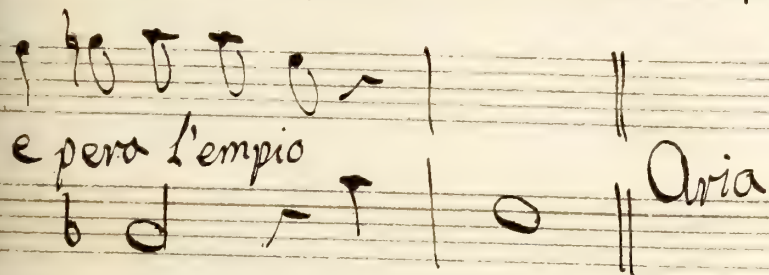
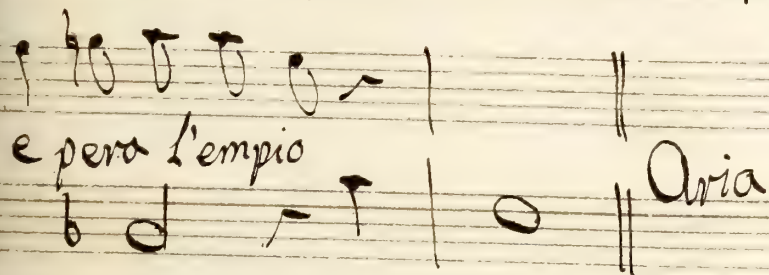
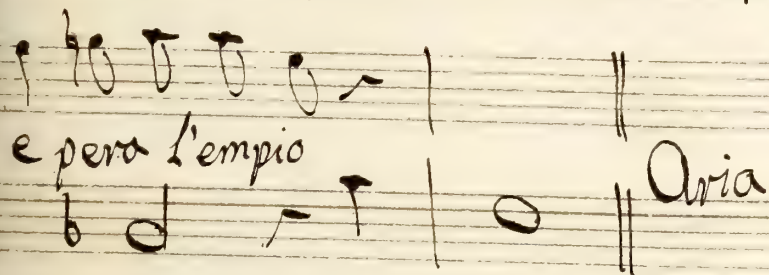
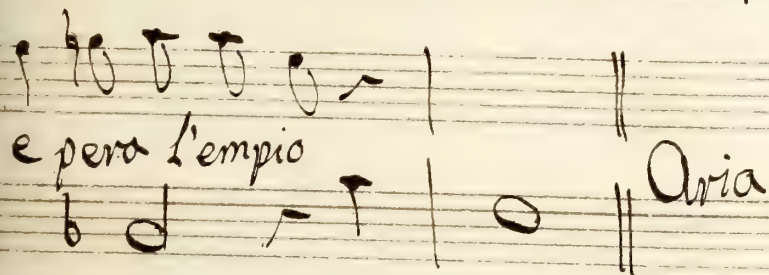
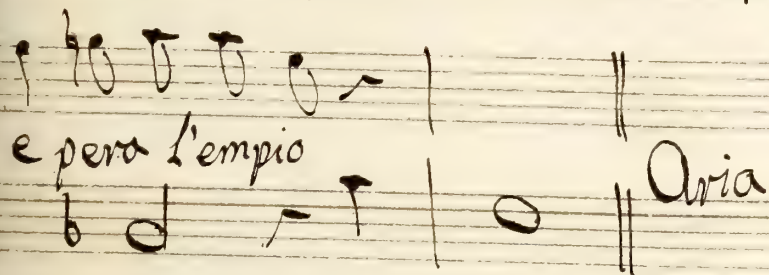
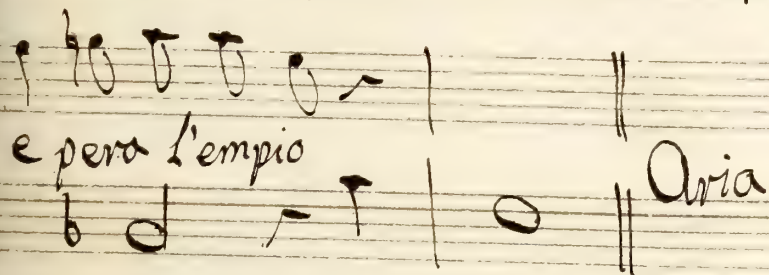
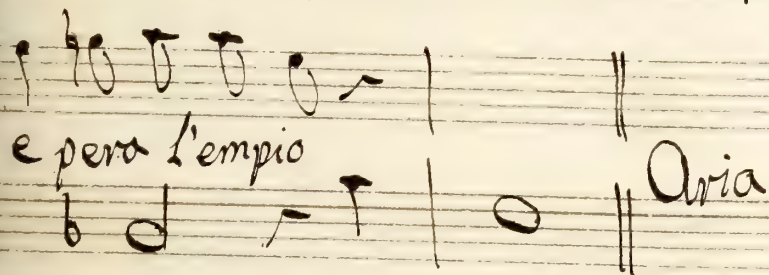
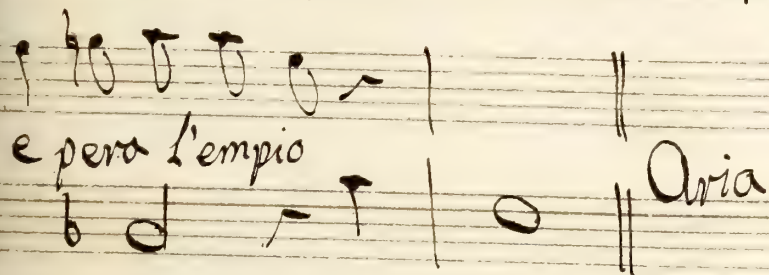
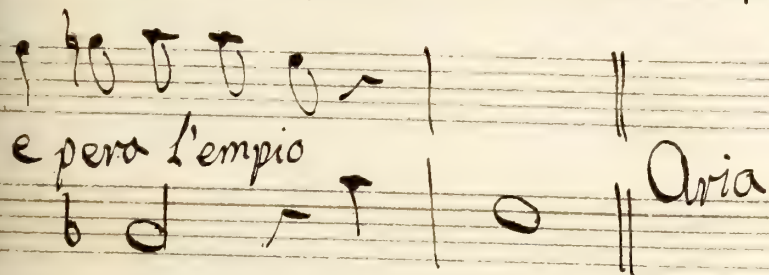
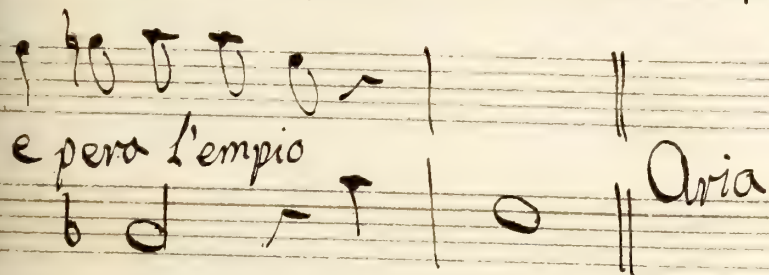
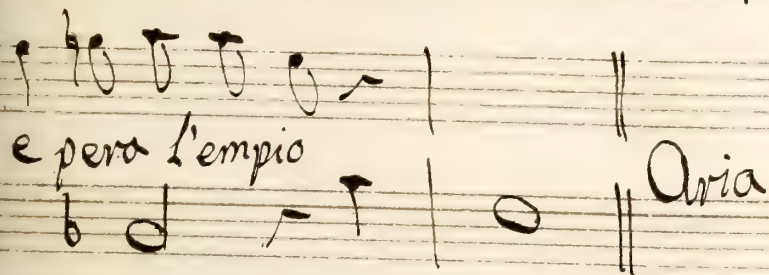
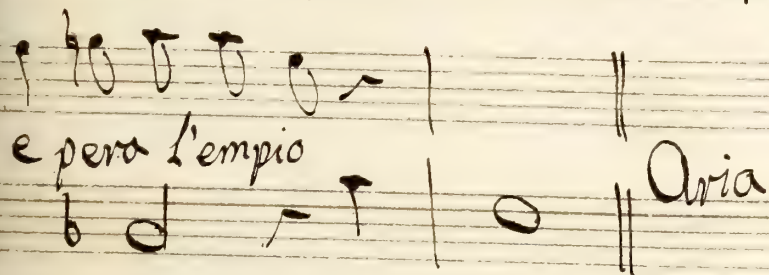
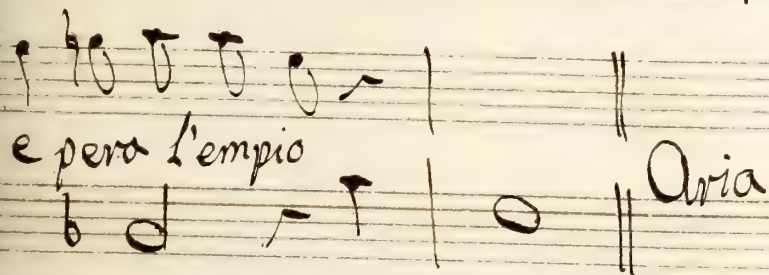
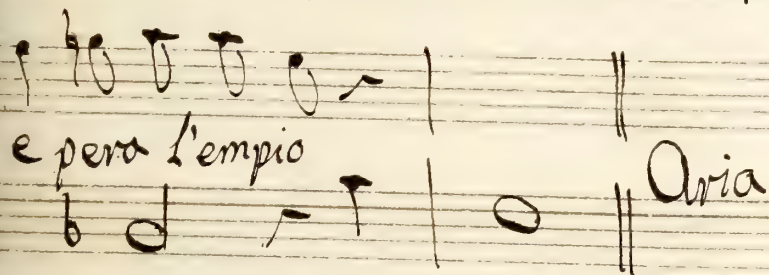
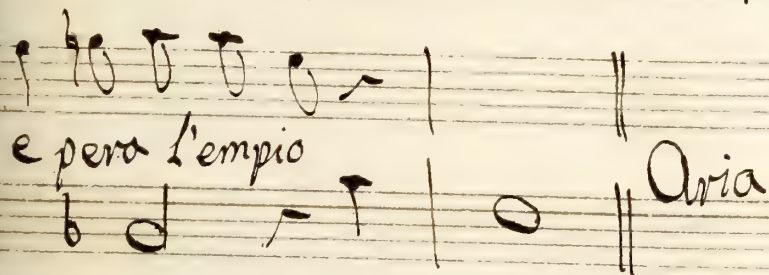
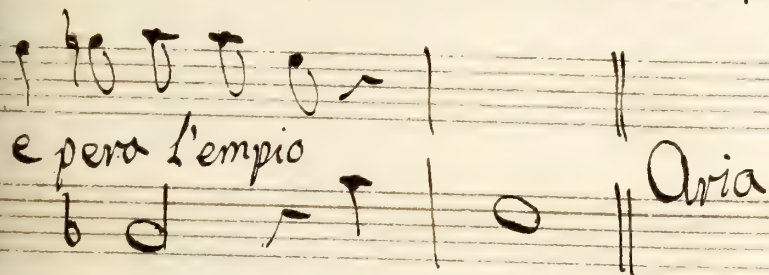
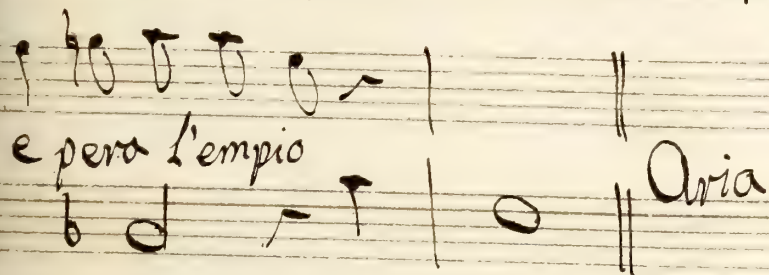
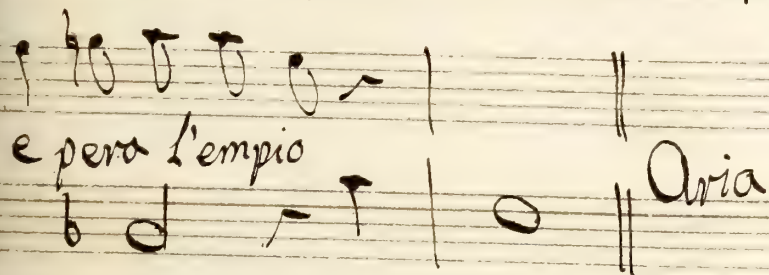
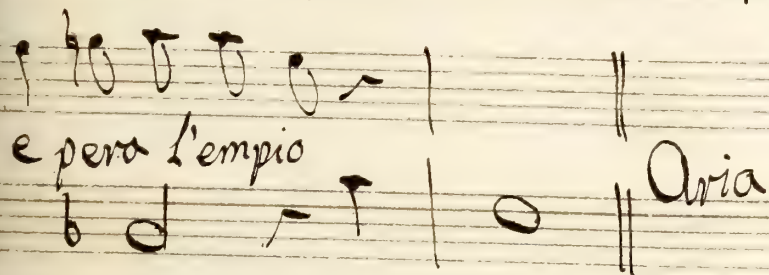
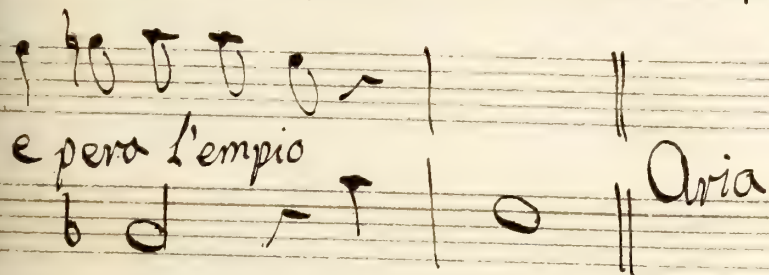
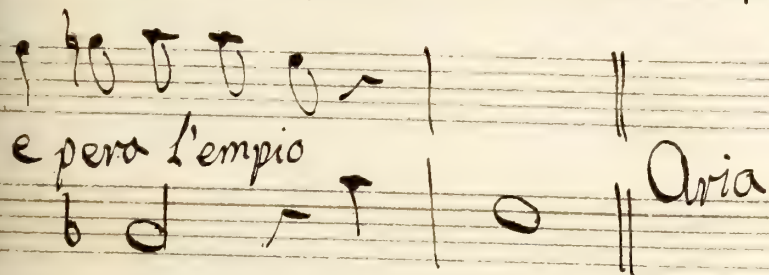
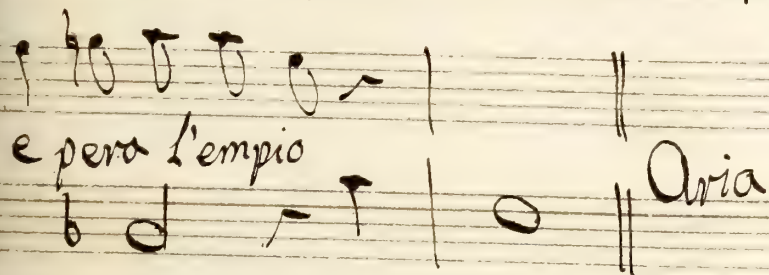
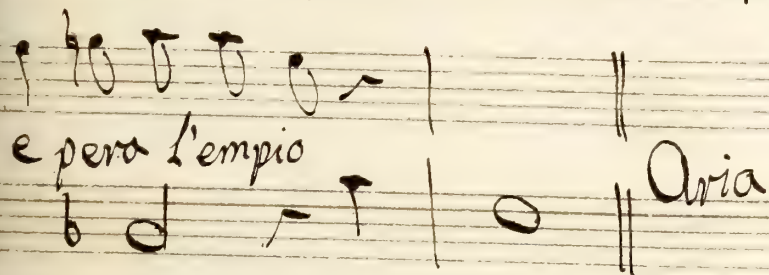
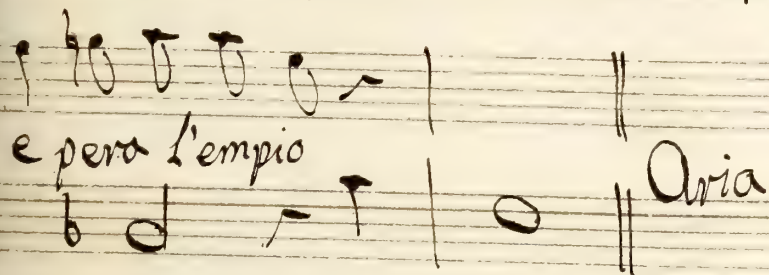
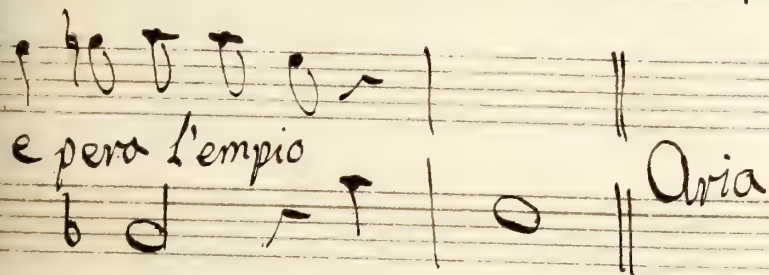
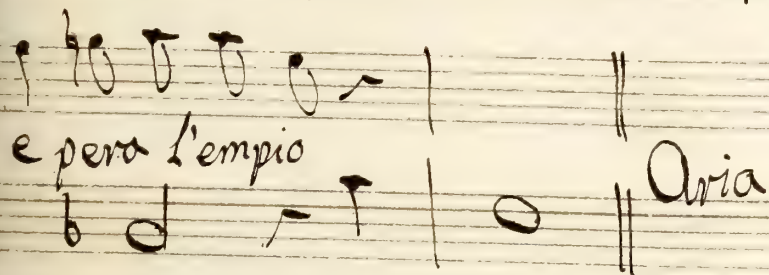
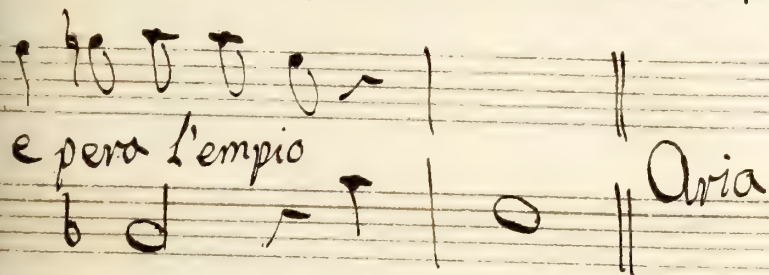
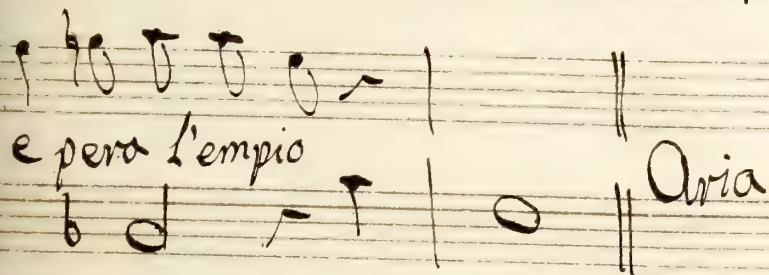
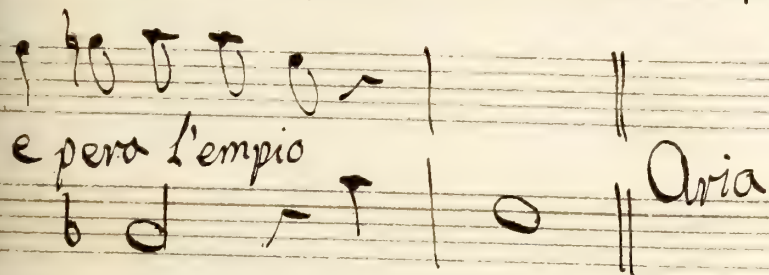
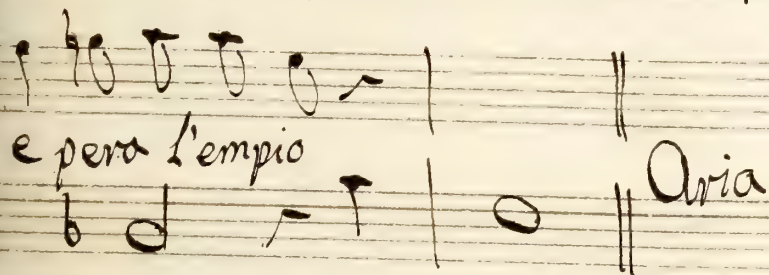
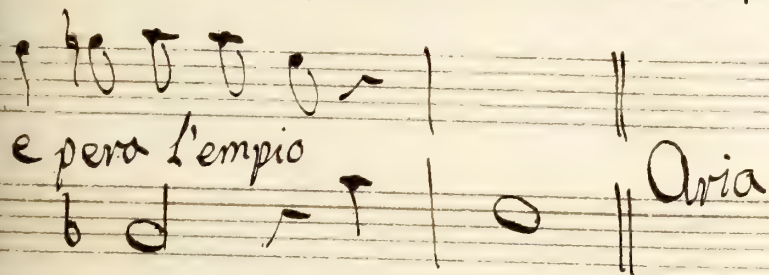
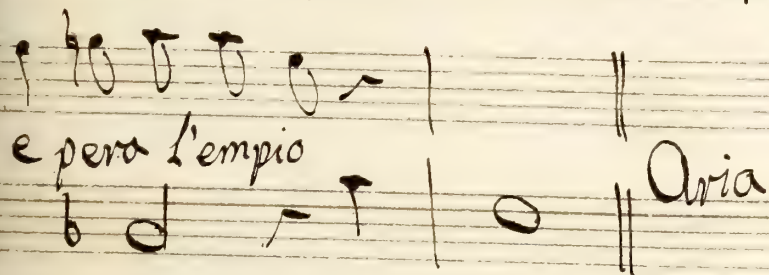
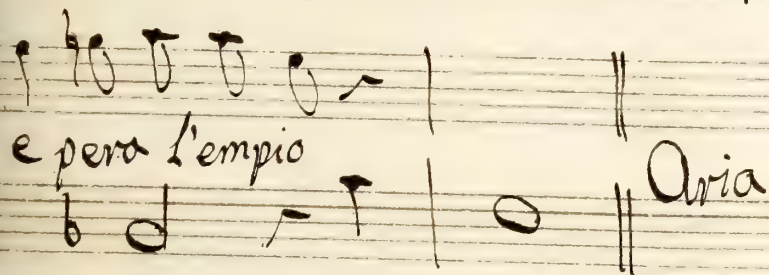
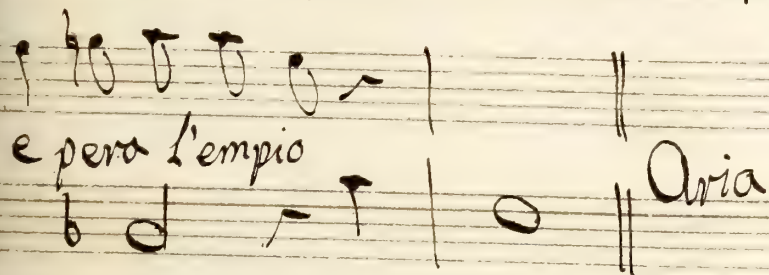
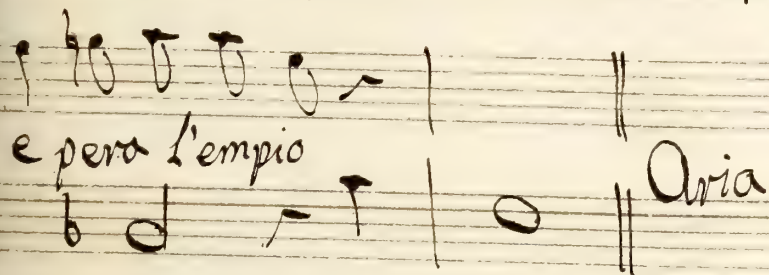
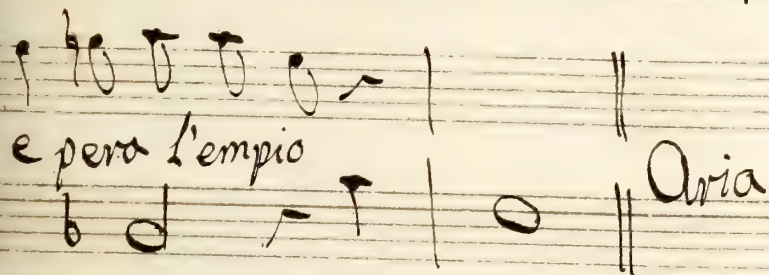
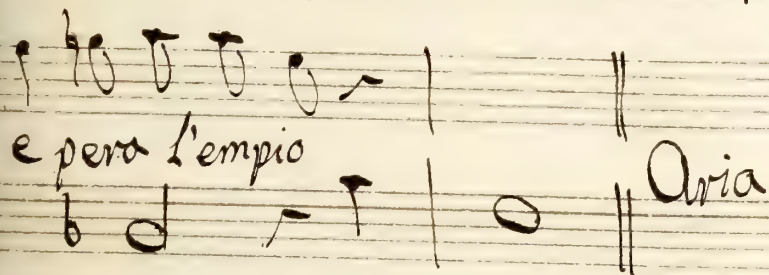
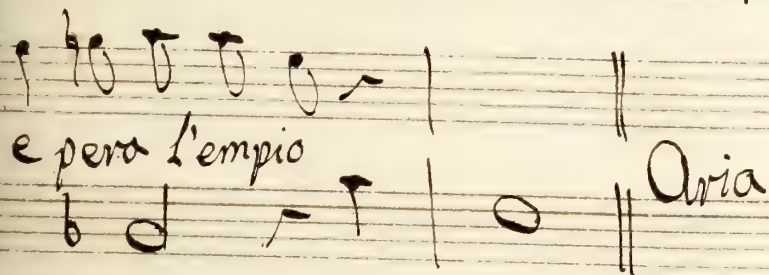
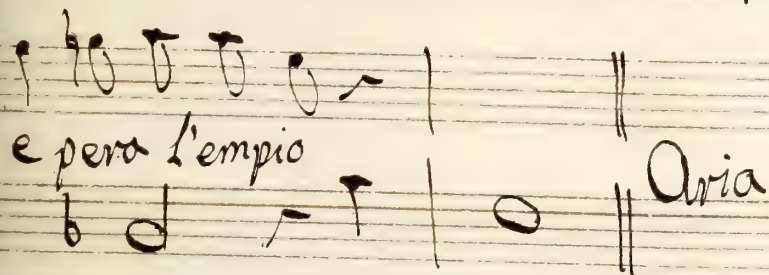
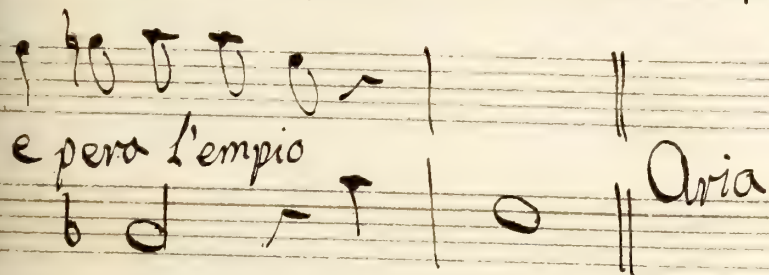
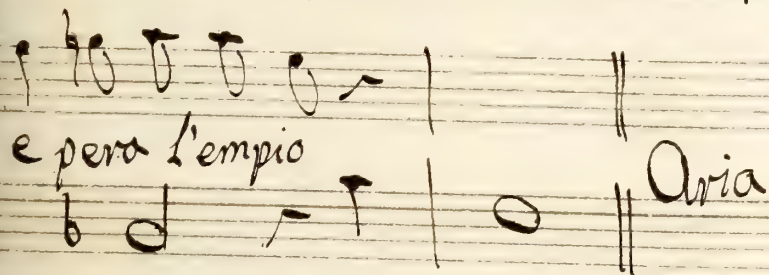
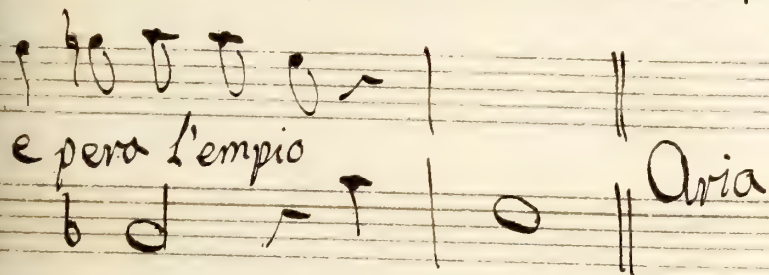
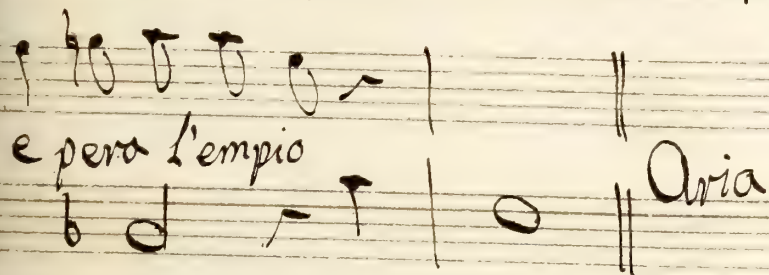
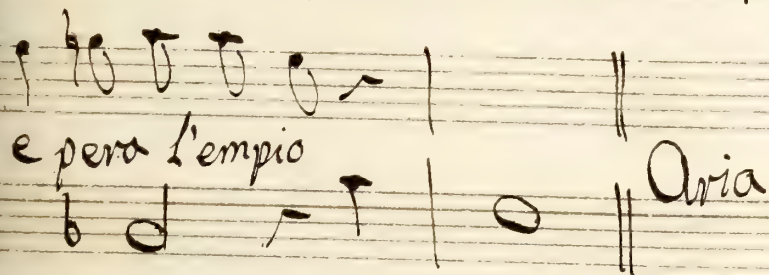
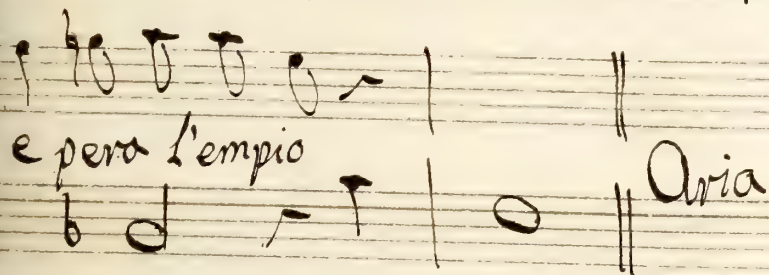
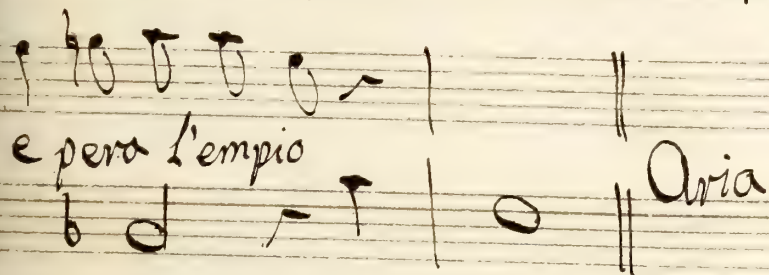
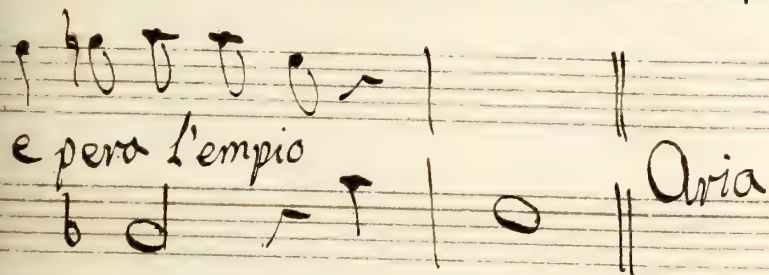
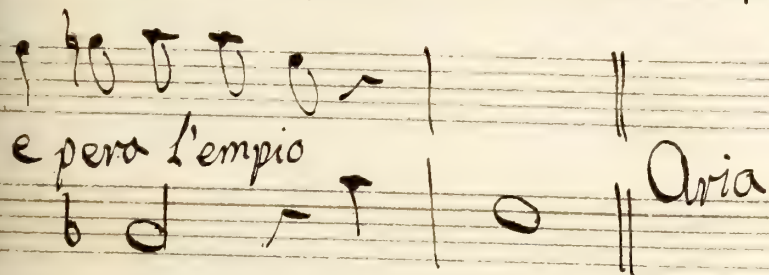
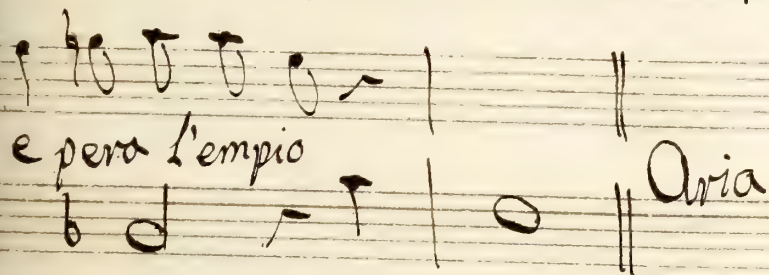
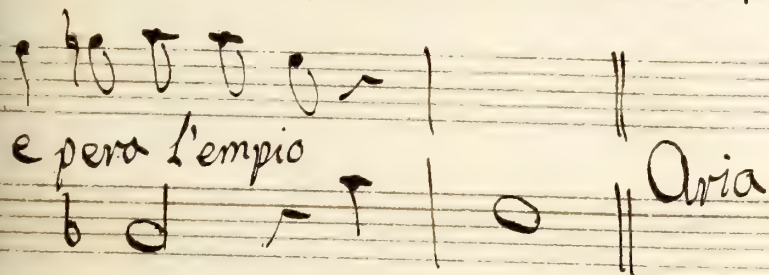
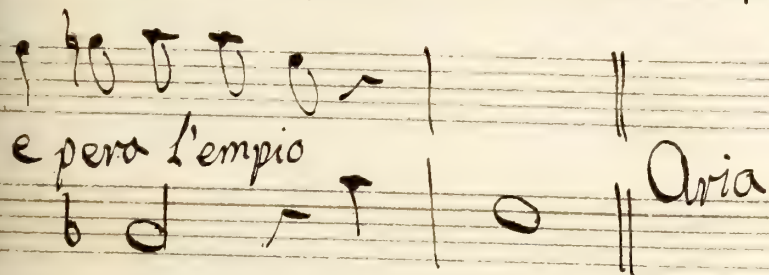
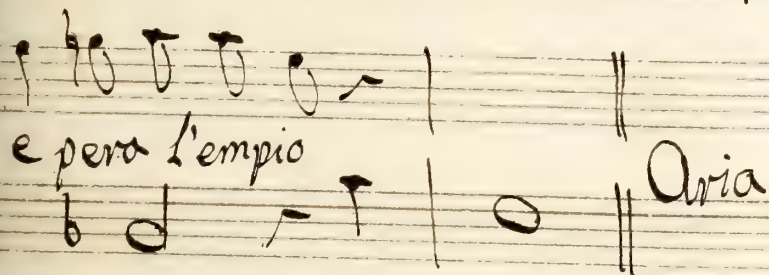
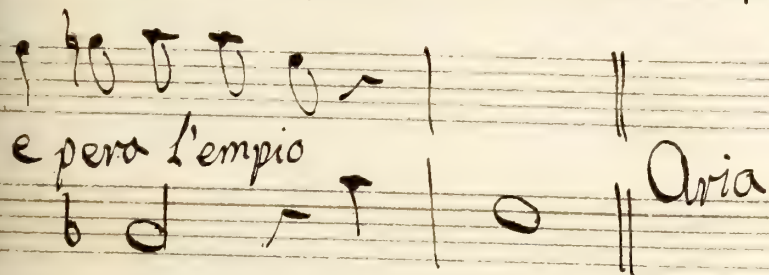
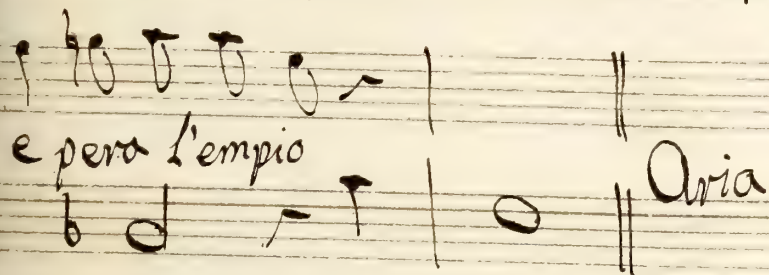
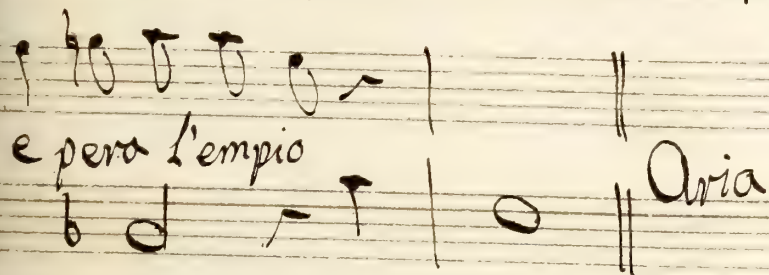
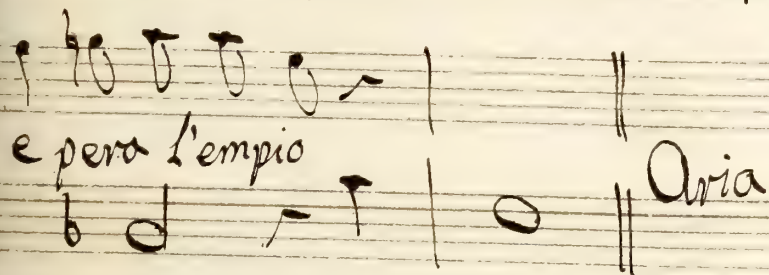
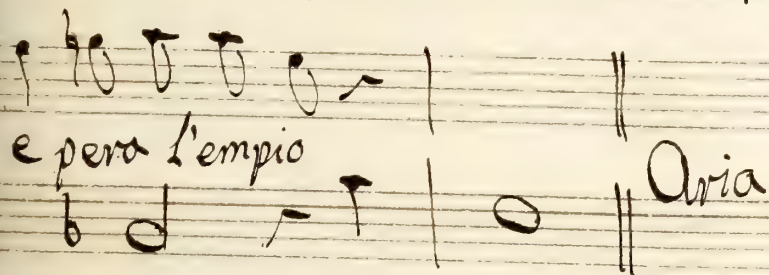
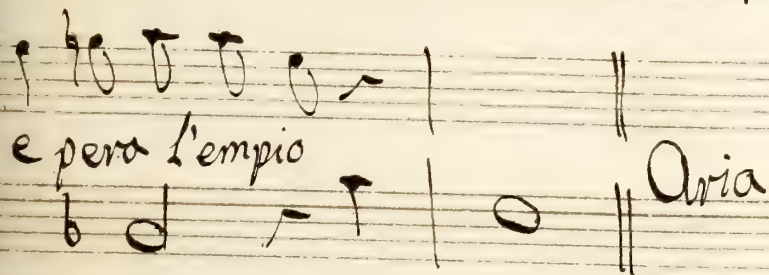
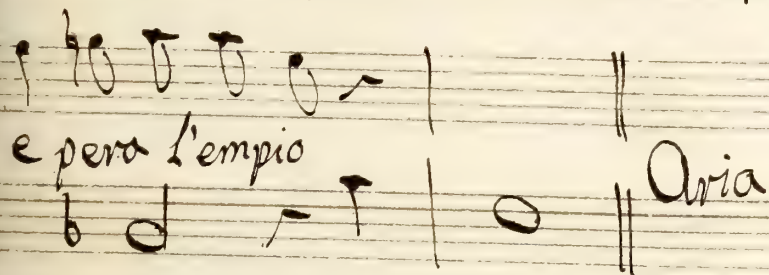
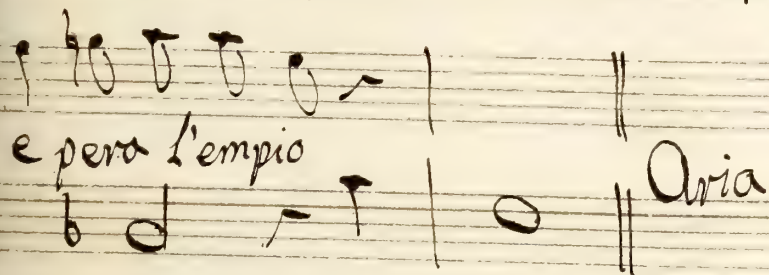
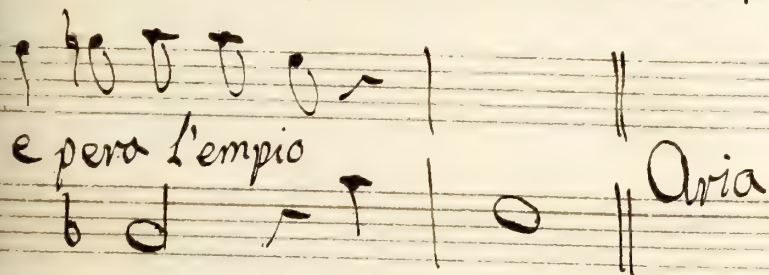




salva i giorni tuoi madre infelice a chi mi volgero se mi ab- bandoni <sup>Rub.</sup> 

bando marti andiamo andiam Compagni in sen pietà vi desti una madre infe- 

lice Id dio ci spira Id dio ci assiste ra si corra al tempio si salvi l'innocente 

e pera l'empio                                                                                                 



*Wg*

fr. p. sotto voce

Flauti

Fagotti

Cornini

Viola

fr. p.

Ruben

vado vedrai ti ranno

All.

fr. p. sotto voce



Handwritten musical notation on two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some rests. The second staff continues the melody. There are some handwritten markings above the notes, possibly "cres." and "p."

Four empty musical staves with vertical bar lines, indicating a section of the score that has been left blank.

Handwritten musical notation on a single staff. The lyrics "vado si vado vedrai tiranno barbo padre" are written below the notes. The notation includes a treble clef, a key signature of one sharp, and various note values including eighth and sixteenth notes, as well as rests.

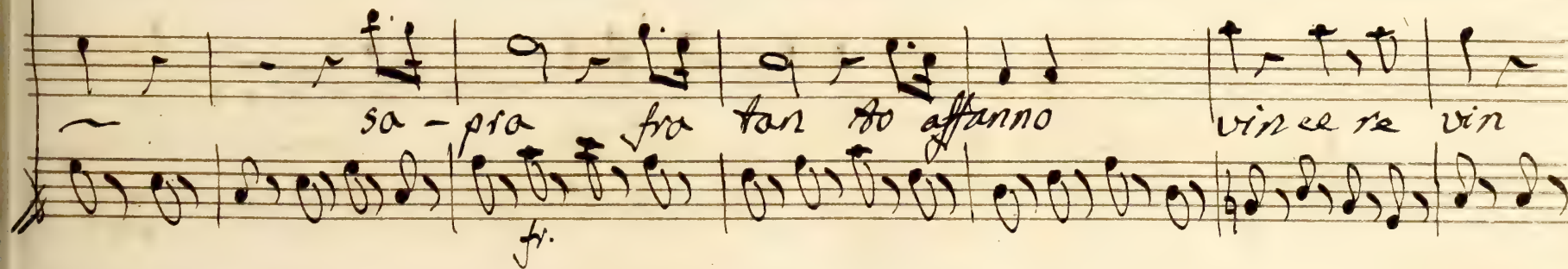
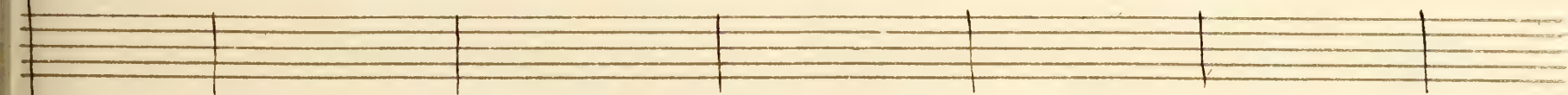
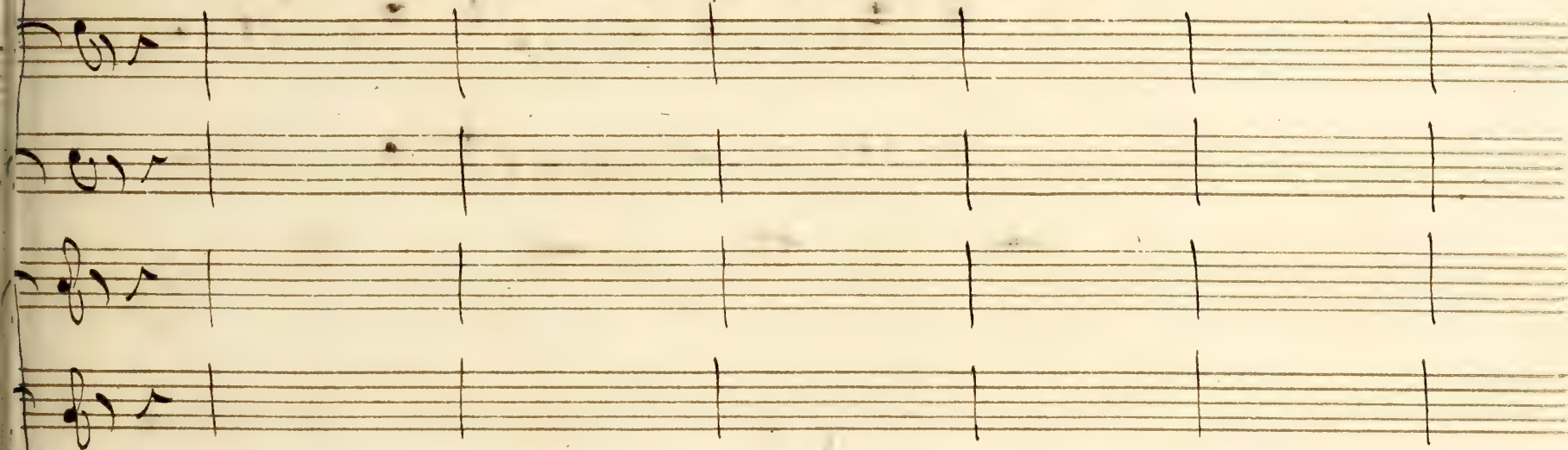
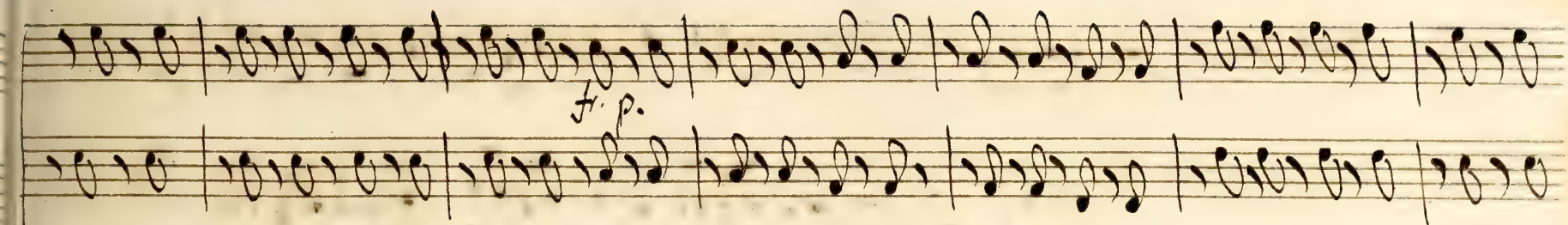


*f. p.* *f. p.* *f. p.*

degno barba ro padre indegno se il tenero mio Cor re

*f. p.*



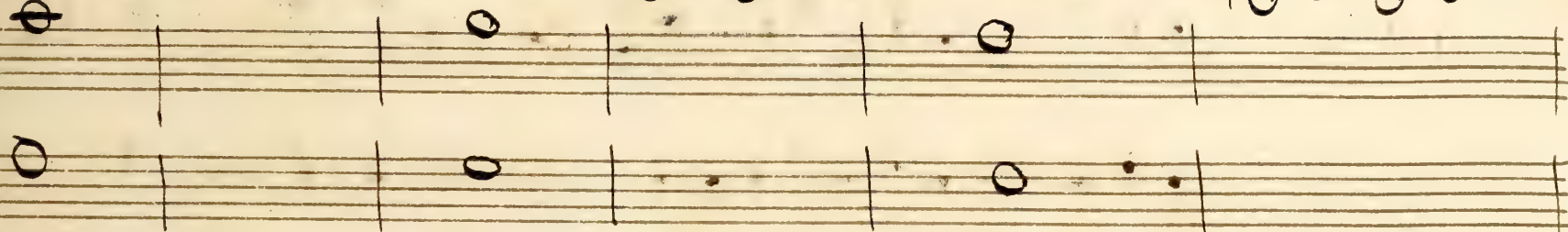
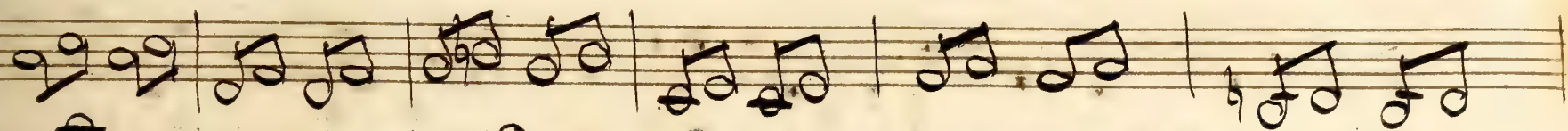
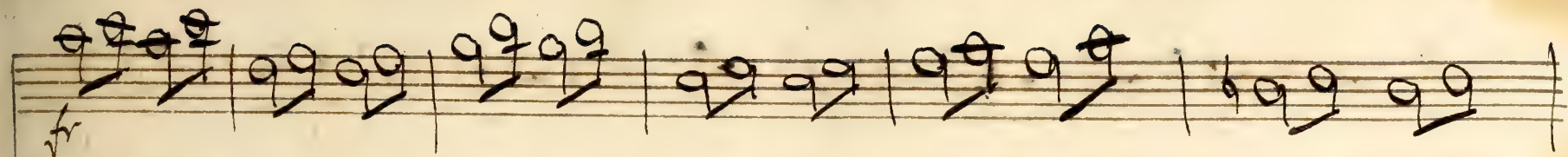




Handwritten musical score on aged paper. The score consists of ten staves. The first two staves contain a vocal melody with lyrics. The next four staves contain a piano accompaniment. The last two staves contain a basso continuo line. The music is written in a historical style, likely 18th or 19th century. The lyrics are in Italian. The score includes dynamic markings such as "p." (piano) and "f." (forte), and articulation marks like "p. fr." (piano forte). The paper shows signs of age, including discoloration and some wear at the edges.

cer - ve il tuo furor tiranno indegno si si

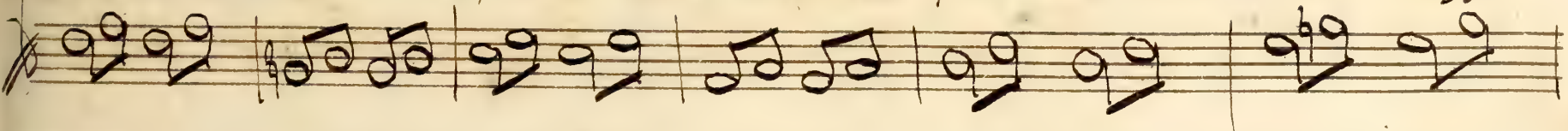




La mania tua da mor



sa





*l'ottavo*

*Col 2 vio.*

pro

fra

tan

ti

affanni

la

Ima

nia

tua

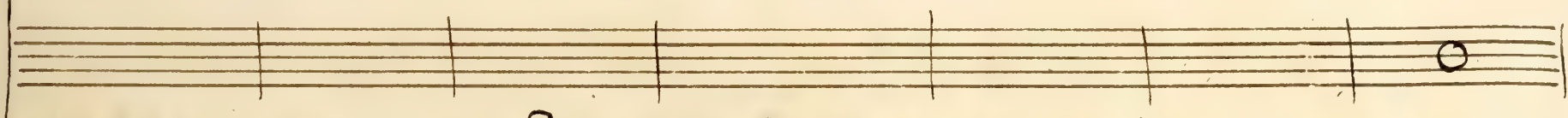
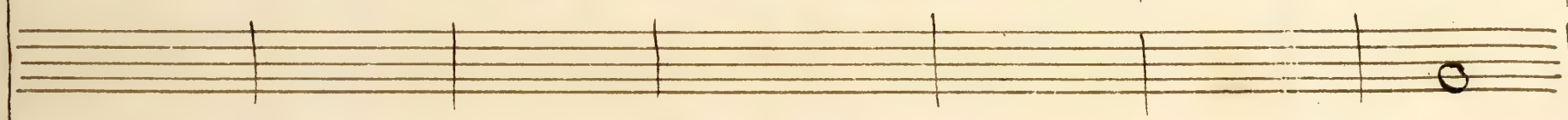
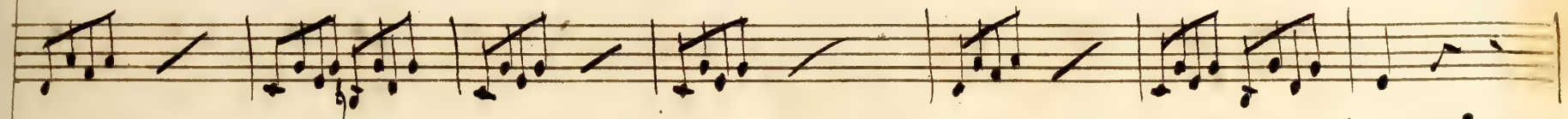
do

mar

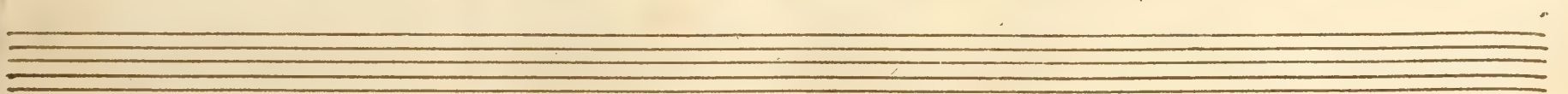
—

la Imaria





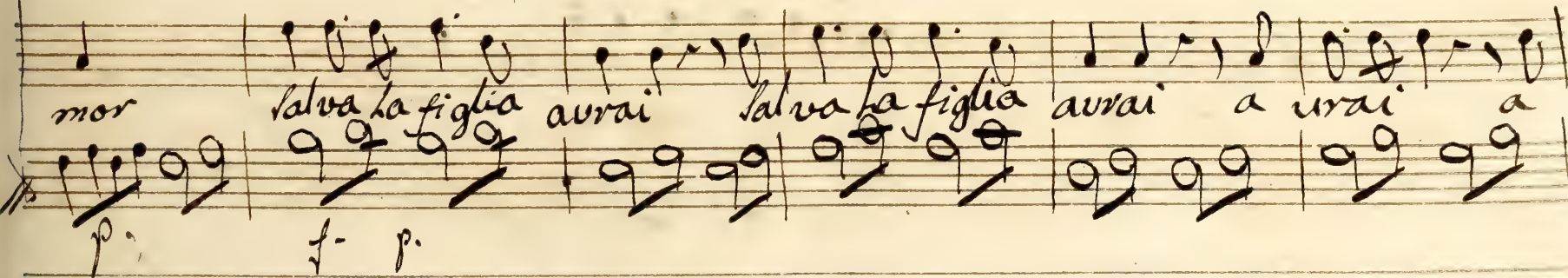
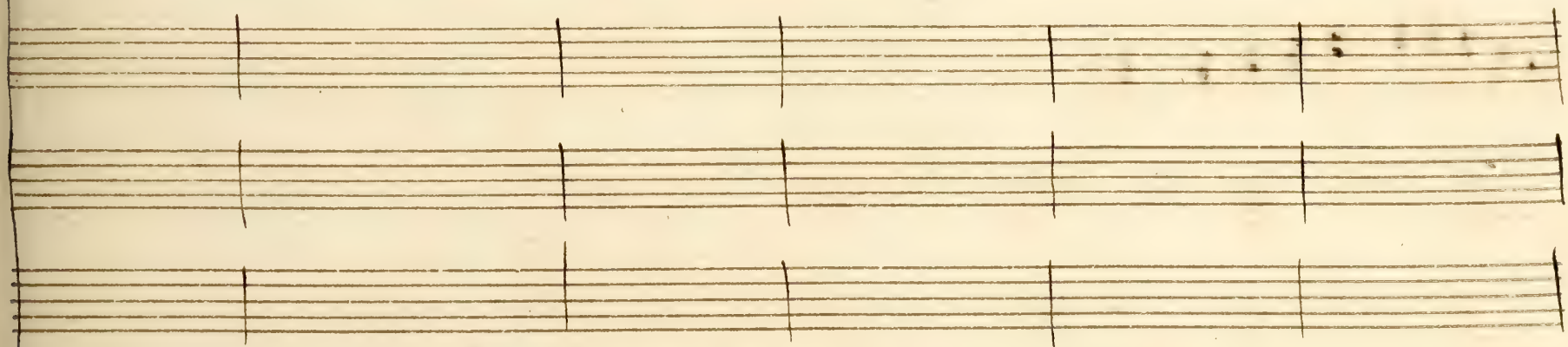
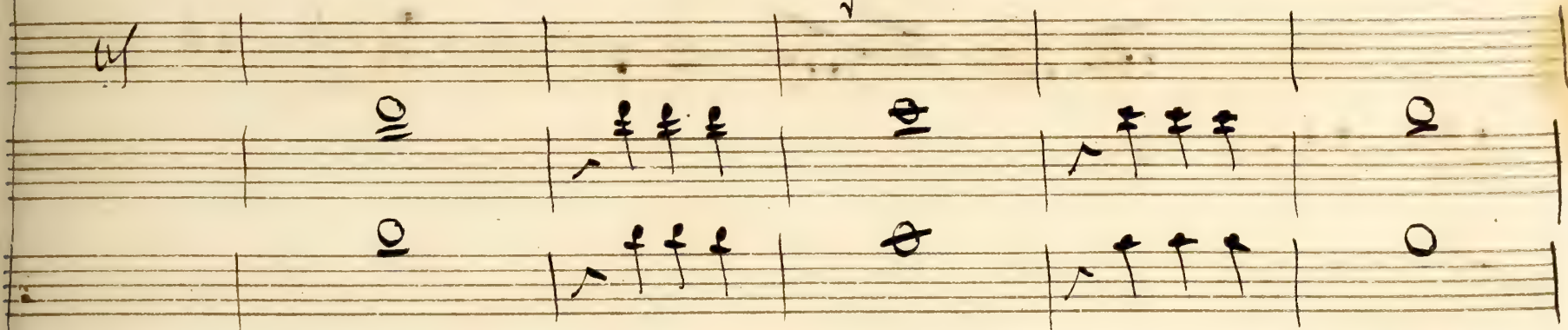
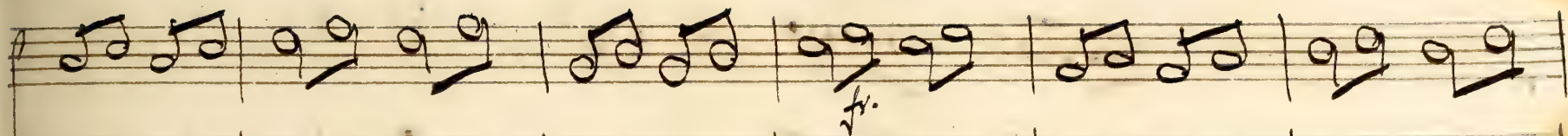
tua do mar si la - smania tua & tua do mar





ces sa — te al fin — quel pianto del tuo ma der — no a —

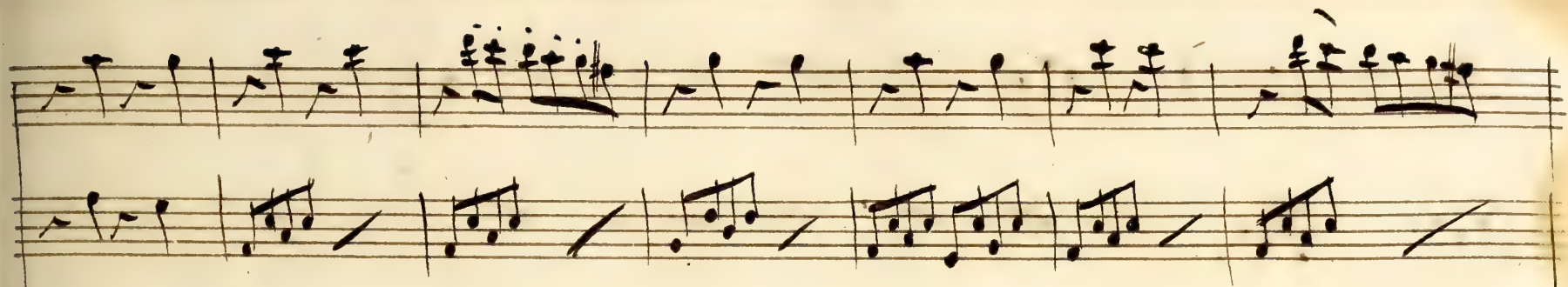




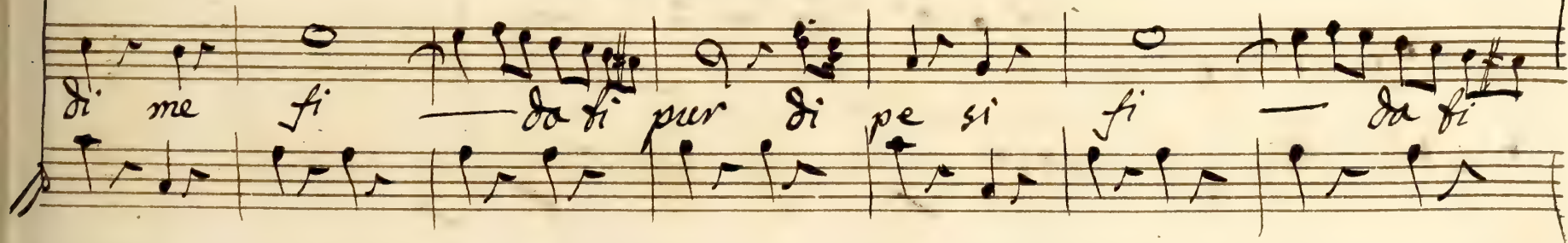


Handwritten musical score on aged paper. The notation includes various musical symbols such as notes, rests, and clefs. The bottom staff contains the lyrics: *vrai fi da - ti - pur - di me - fi da ti pur*.





Al 2<sup>o</sup> Vi.





Handwritten musical score on aged paper. The score is written on multiple staves. The top two staves contain musical notation. The third staff is empty, with the text "Tavarsi col Organo" written across it. The fourth staff contains musical notation. The fifth staff is empty, with a large "Q" written above it. The sixth staff contains musical notation. The seventh staff is empty, with a large "Q" written above it. The eighth staff contains musical notation with the lyrics "pur fi da ti me fi da ti pur di me fi da ti" written below it. The bottom staff contains musical notation.

Tavarsi col Organo

pur fi da ti me fi da ti pur di me fi da ti

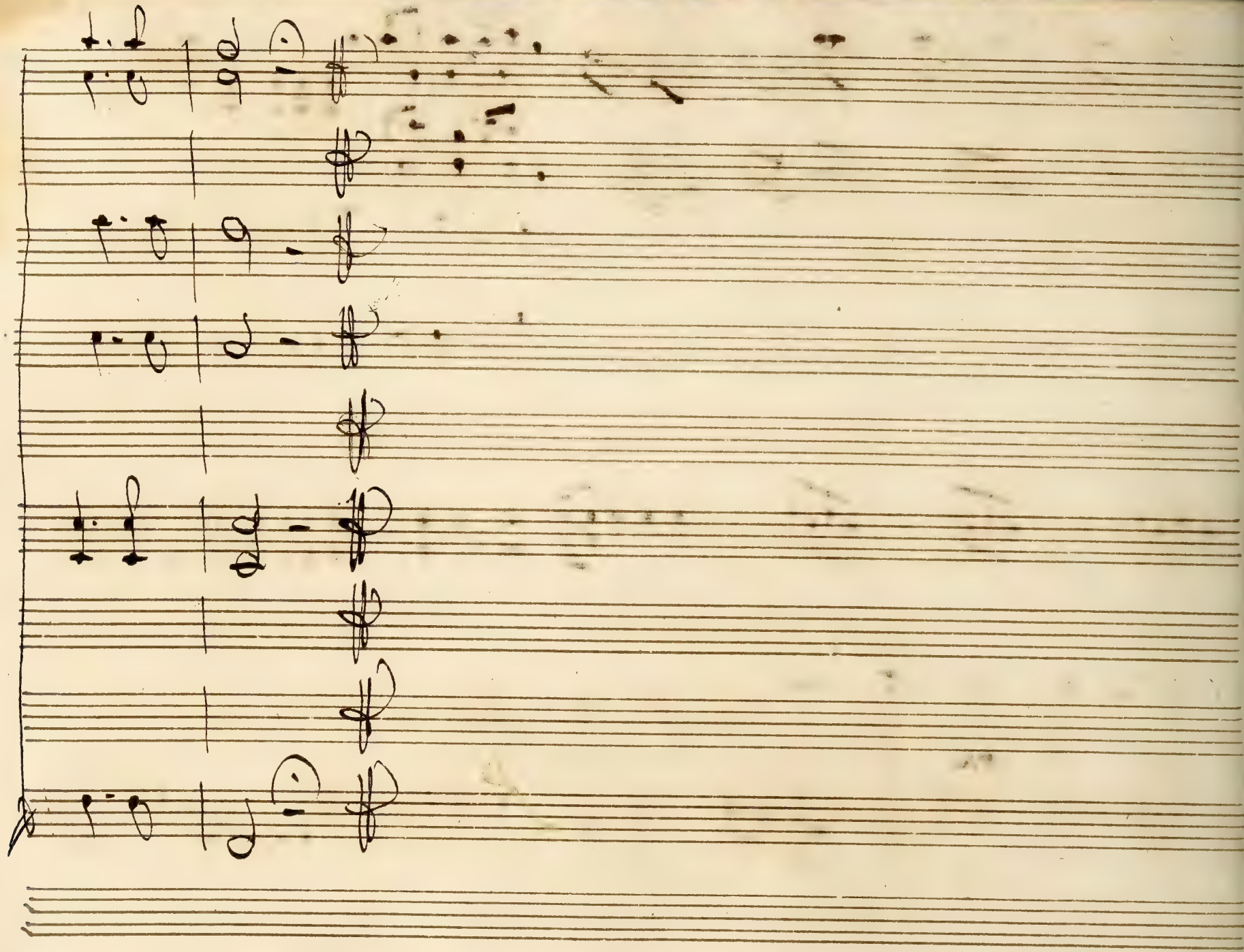


Handwritten musical score for piano accompaniment. The score is written on ten staves. The first four staves contain the right-hand part, and the last six staves contain the left-hand part. The music is in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are some markings above the notes, such as "fr." (forte) and "cres." (crescendo).

pur di per di me fi da ti pur dime

Handwritten musical score for vocal melody. The score is written on two staves. The first staff contains the vocal line, and the second staff contains the piano accompaniment. The music is in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are some markings below the notes, such as "cres." (crescendo) and "fr." (forte).







Scena II  
Federico Corrado

Fed.

del Bonghi il fiero e simulato aspetto m'empie di dubbi il

cor vieni Corrado e in questo fier cimento mi tolga da tormento il saggio tuo con

Cor  
siglio signor che fu  
Fed.  
minaccia bonghi una guerra fatal di an-

tonia il volto mitiga il mio furor nulla fo nulla penso ne trovo al modo =

Cor.  
lor qualche compenso  
altro dirti non so signor soltanto che opprar la forza in



questo caso estremo

tutte le schiere sue già son disposte onde far che Redona in duoro

per rimanga al fin e allor vedrai oppresso Antonia Guido e il fiero Bonghi istesso

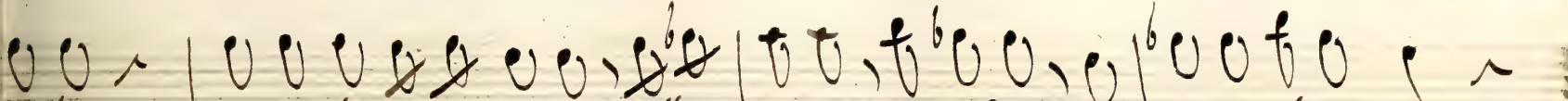
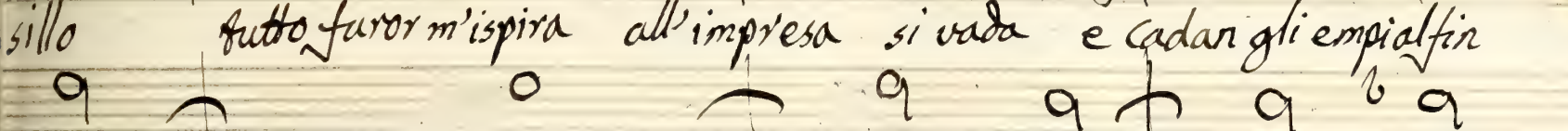
Fed.

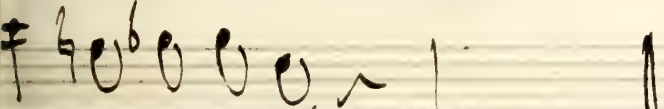
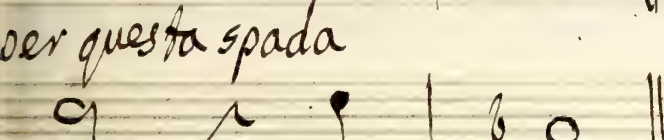
e ben si faccia il tuo voler fra poco quando che il sole all'ocaso inclina tutte le

schiere ver Redona in via si assalga pur quel forte e tu prometti un compenso mag-

gior d'ogni compenso a chi il primo ne andrà sopra le mura e ventillar farà il mio ves-

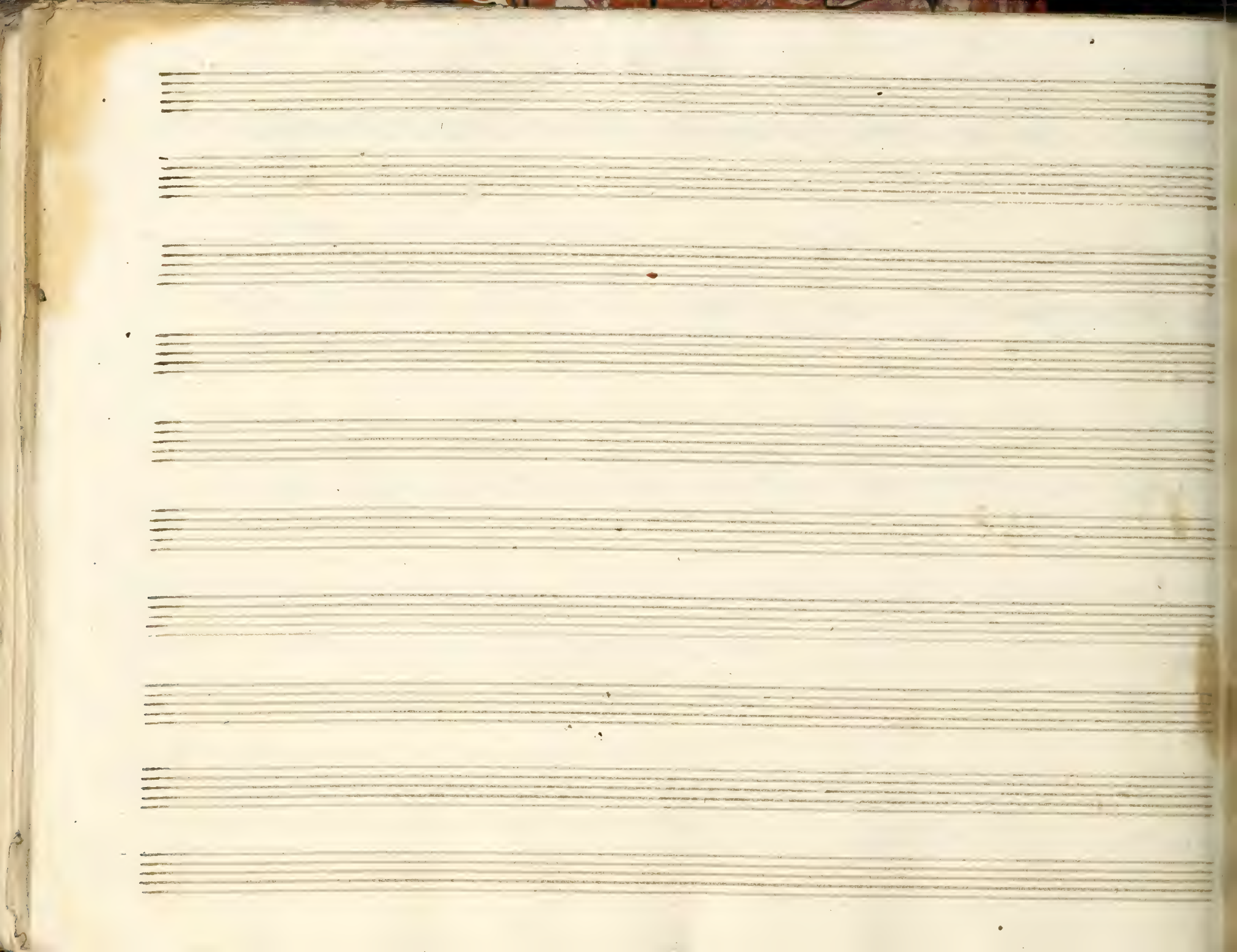


  
 sillo tutto furor m'ispira all'impresa si vada e cadar gli empia fin  


  
 per questa spada  


Con ~~3/4~~







Rec<sup>vo</sup> solo

Violini

Oboe solo

Fagotto

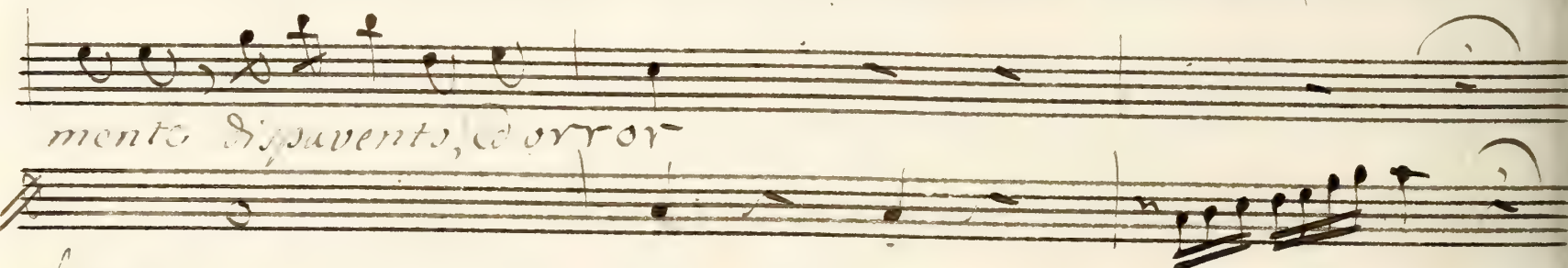
Contralto

pp. Solo.

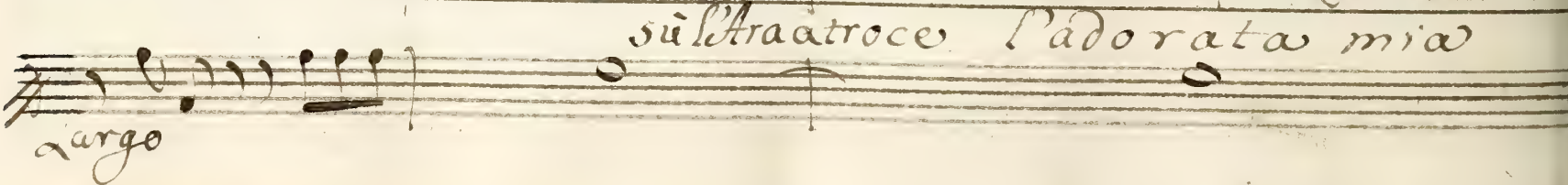
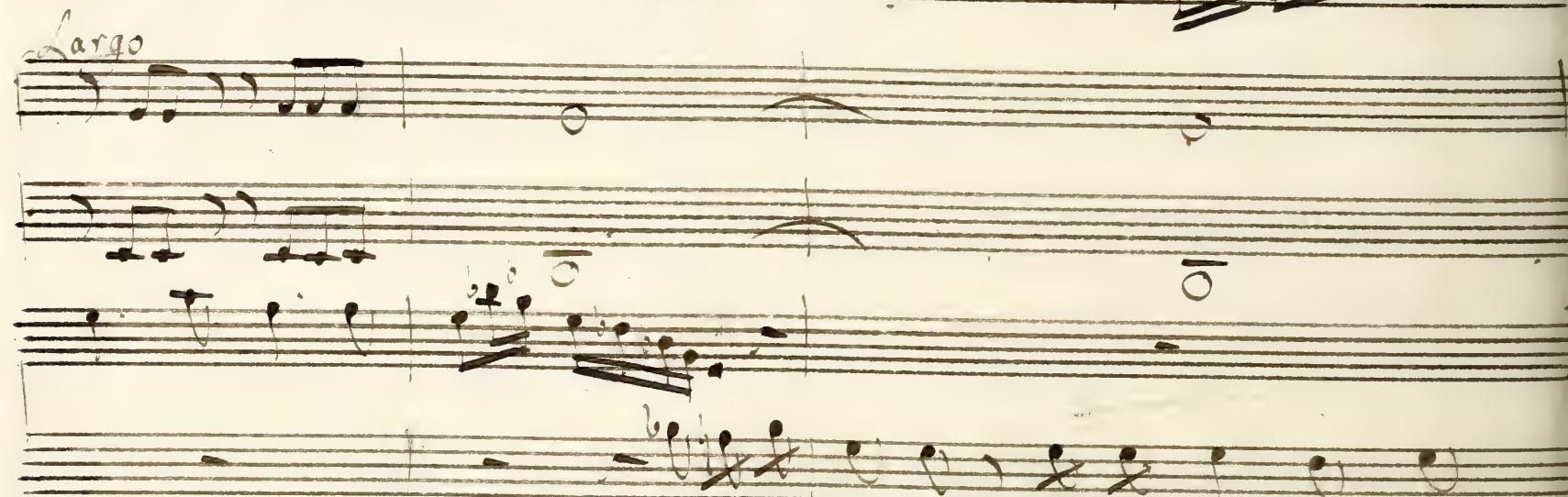
ten.

San. Padre al fine. mille immagini, e mille m'ò ppriano la





mento dispavents, horror



sultraatroce l'adorata mia

Largo



figlia già veggio agonizzar-  
veggo amitalle incedere

ir contro se stessa



ascolta i rimproveri suoi

*And*  
Povera Madre Figlia in fe

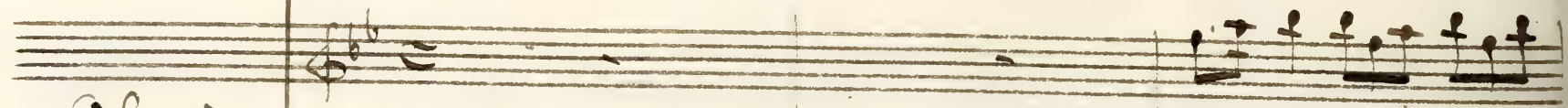


lice e sventurato Padre

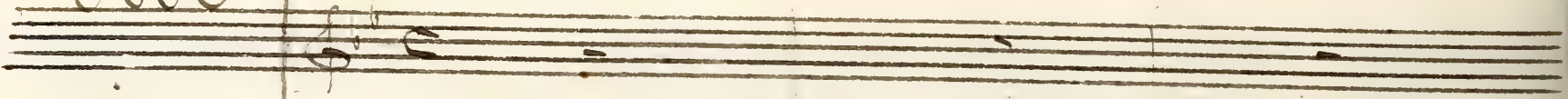
Segue Aria



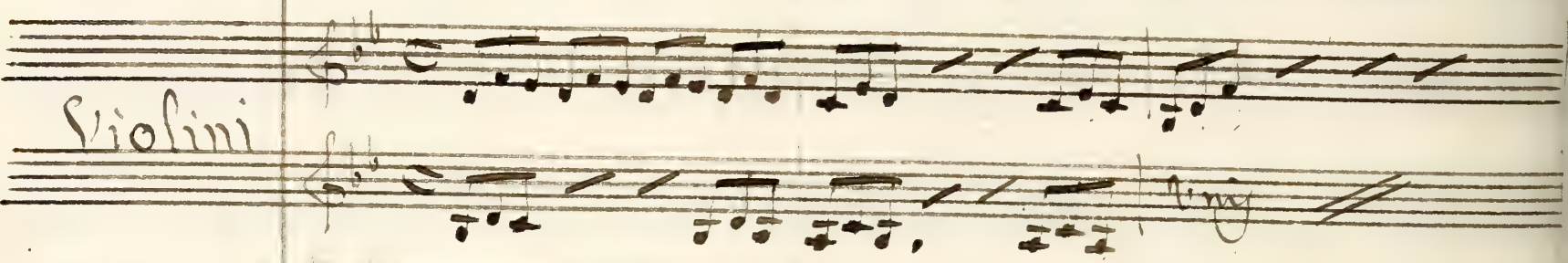
Corn in  
B-flat



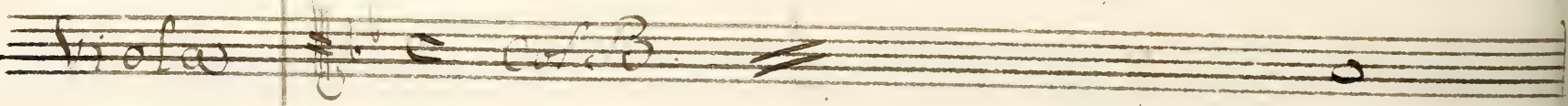
Oboe



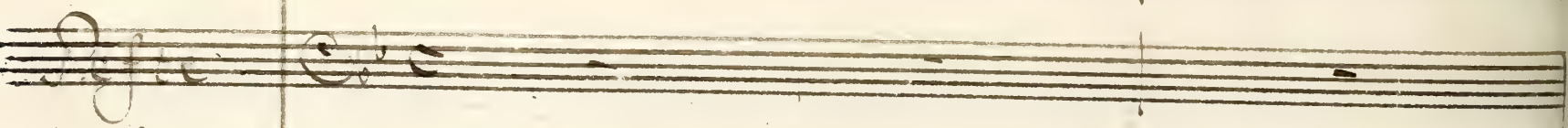
Violini



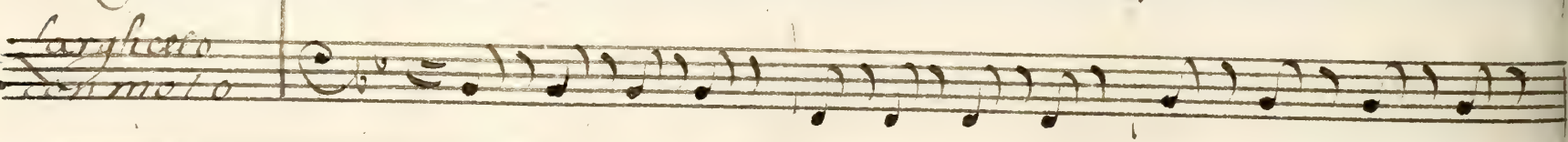
Viola



Basso



~~Larghetto~~  
Allegretto





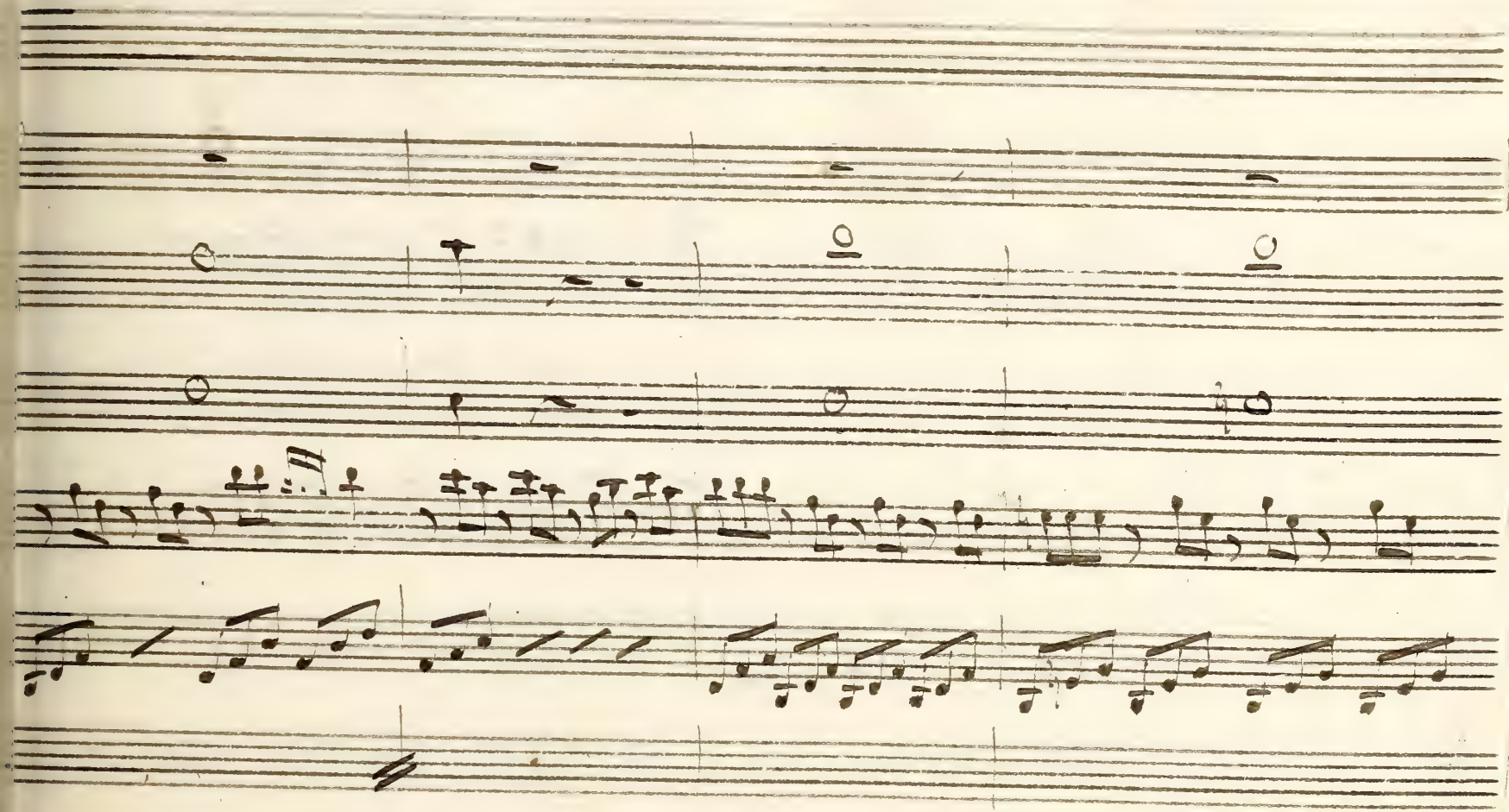
A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense and appears to be a single melodic line. The second staff contains a series of slanted lines, possibly representing a tremolo or a specific rhythmic pattern. The third staff features a series of slanted lines, followed by a series of notes. The fourth staff contains a series of notes, followed by a series of slanted lines. The fifth staff contains a series of notes, followed by a series of slanted lines. The sixth staff contains a series of notes, followed by a series of slanted lines. The seventh staff contains a series of notes, followed by a series of slanted lines. The eighth staff contains a series of notes, followed by a series of slanted lines. The ninth staff contains a series of notes, followed by a series of slanted lines. The tenth staff contains a series of notes, followed by a series of slanted lines.

9.  
Della



Figlia già pres = so alla morte sento in seno la voce do.





*sente Sento in seno la voce di Sente, mianger veggo l'afflitta Cor =*

A handwritten musical notation for a vocal line, consisting of a single staff with notes and rests corresponding to the lyrics above it.



sorte che dal Cielo Domanda pietà Della Figlia già presso alla



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The bottom two staves contain the following Italian lyrics:

norte, sento inseno la voce dolente pianger veggio l'afflitta con



sorte che dal Cielo domanda pietà — — — — — che dal



Cielo domanda pietà Veggio l'ara, l'asfama l'oscuro, ed op=



presso da tante sventure l'alma in seno mancando mi va l'alma in



Se no mancando mi va' mancando mi va' mancando mi va'



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The first staff begins with the marking *All<sup>o</sup>*.

The third staff contains the marking *Unij*.

The fourth staff contains the marking *Unij*.

The fifth staff contains the marking *Unij*.

The sixth staff contains the marking *Unij*.

The seventh staff contains the marking *Unij*.

The eighth staff contains the marking *Unij*.

The ninth staff contains the marking *All<sup>o</sup>*.

The lyrics "oh che smania che" are written below the eighth staff.



Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The lyrics "pena, che affanno" and "tutto il" are written below the staves.

pena, che affanno

tutto il



Mondo mi chiama tiranno, mi chiama, ti = ranno, mi rin = faccia la



Handwritten musical score on aged paper, featuring five systems of staves. The notation includes various note values, rests, and dynamic markings such as *f* and *af*. The lyrics are written below the bottom staff.

*mia crudeltà* *che pena? che af*



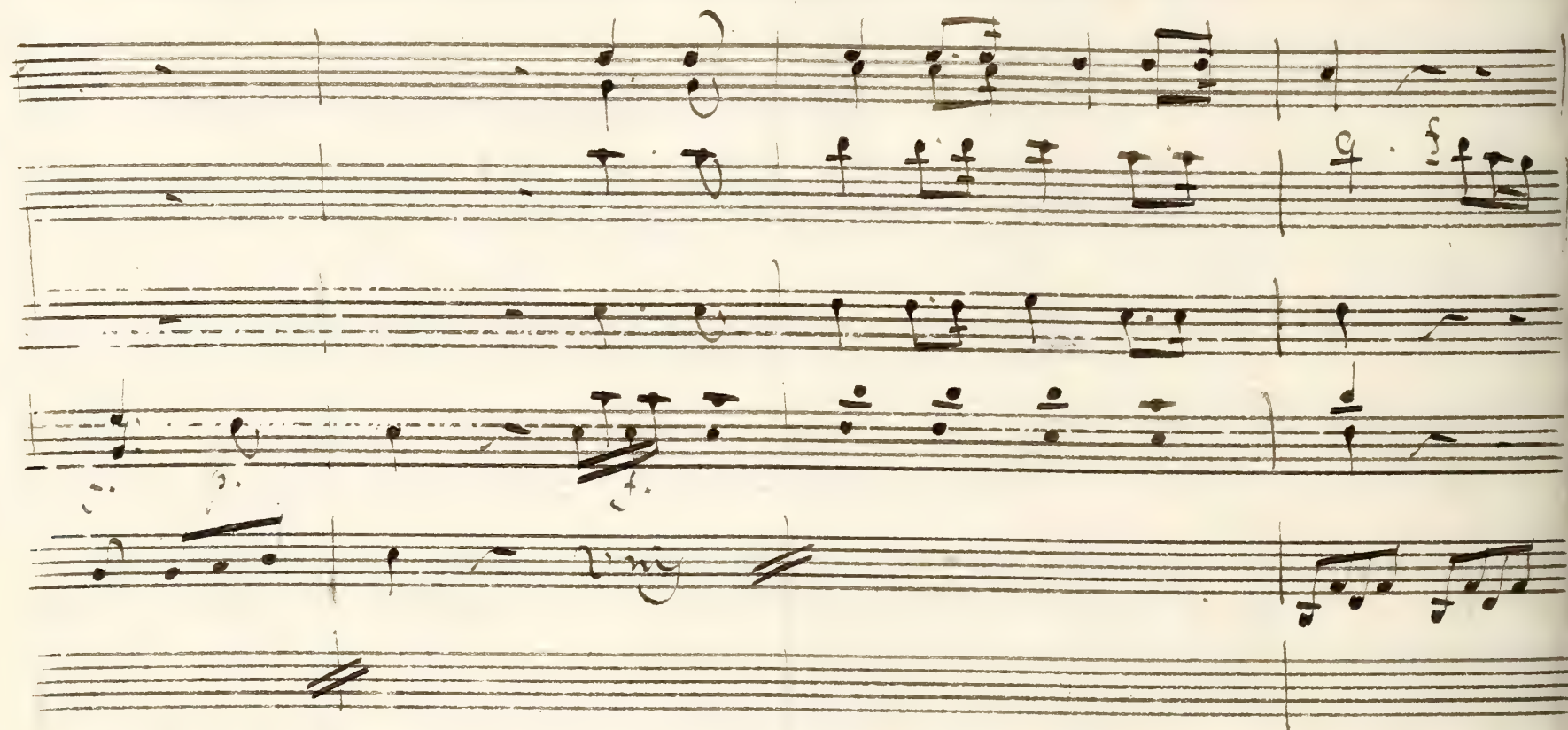
Handwritten musical score on aged paper, featuring ten staves. The notation includes various note values, rests, and slurs. The lyrics "fanno?" and "che pena che" are written below the staves.

fanno? che pena che



smania? tutto il mondo, tutto il Mondo mi chiama tiranno mi





chiama tiranno mi rinface la mia crudeltà



Handwritten musical score on ten staves. The notation includes various notes, rests, and slurs. The lyrics "che pena che affanno" are written below the sixth staff, and "che af=" is at the end of the seventh staff.

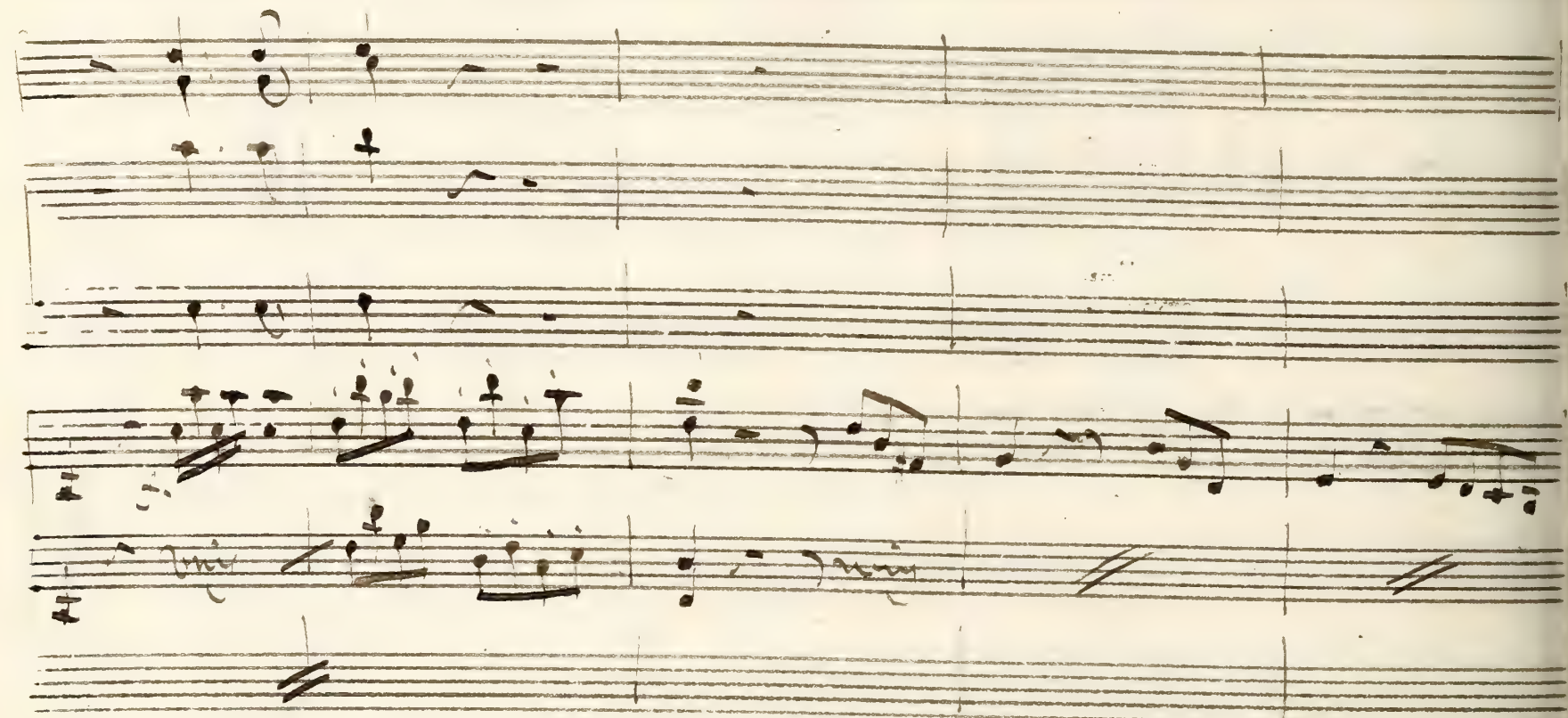


fanno, che pena? tutto il Mondo tutto il Mondo mi chiama tiranno, mi chiama?

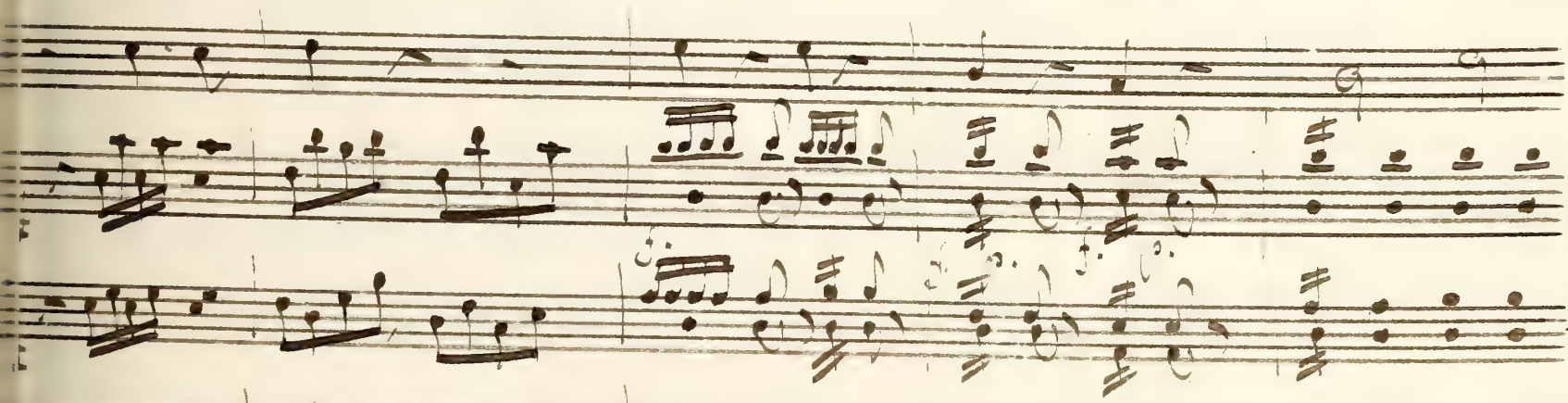
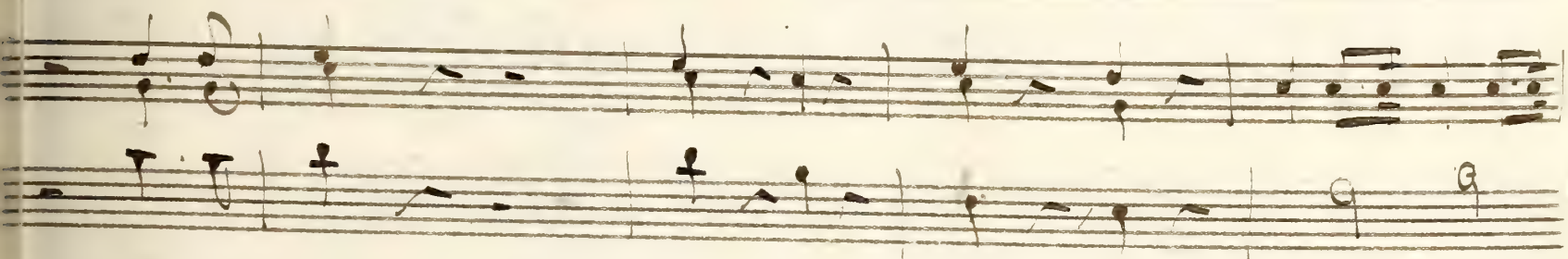






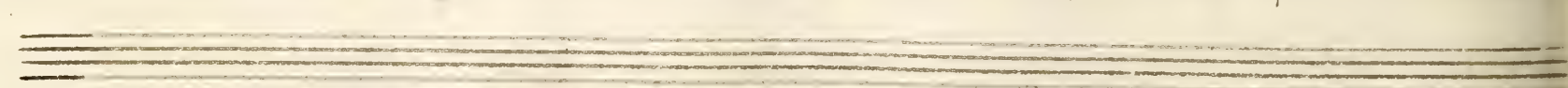
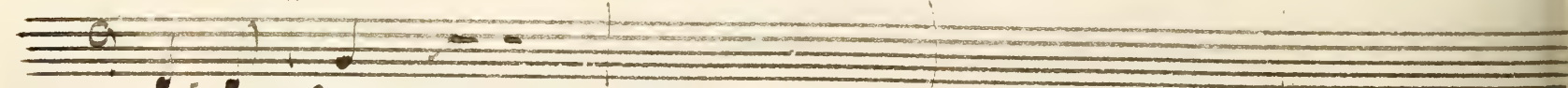
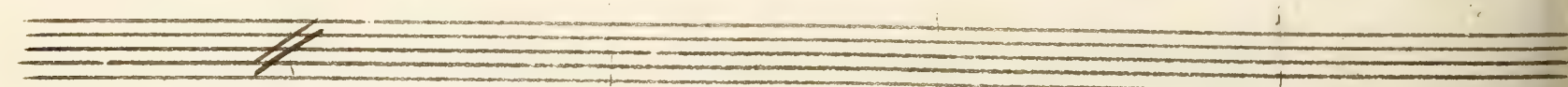
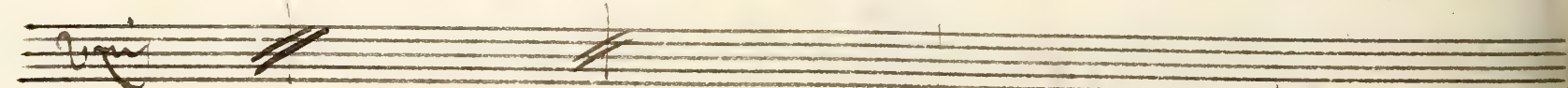
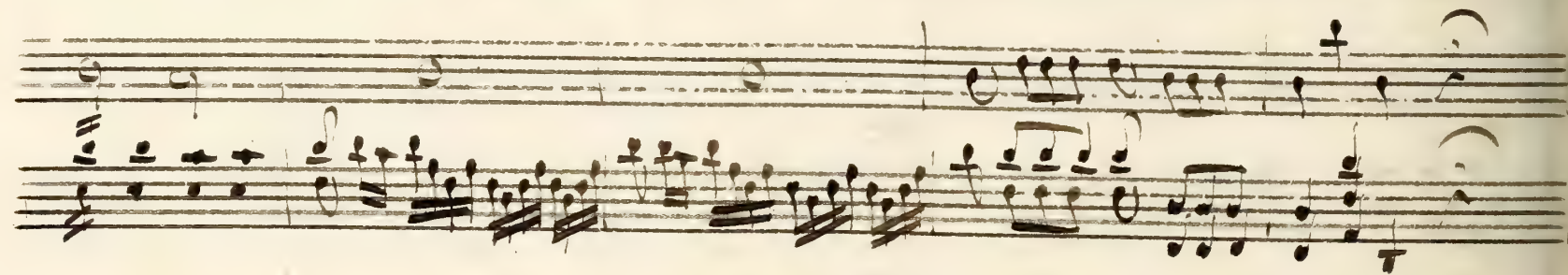
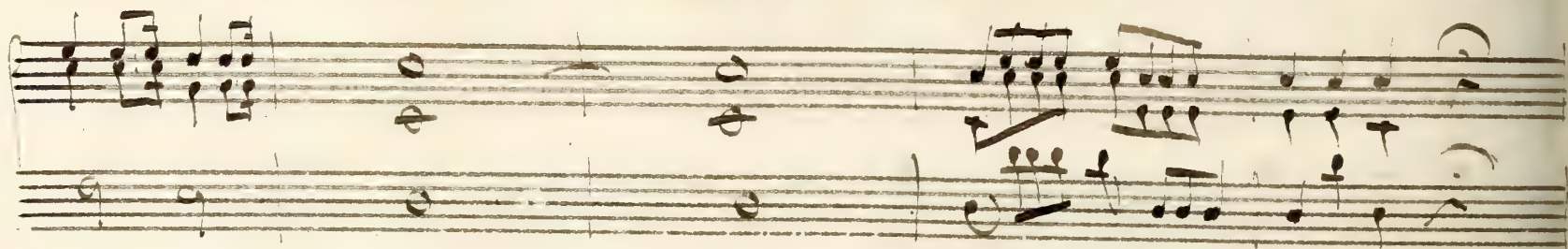






mi rinfaccia la mia crudeltà la = mia crudeltà la =







Scena III Am.

Amitalle

indi  
Jette, e po

Charmi

porgimi la tua ira o ciel pietoso salva la figlia e non punir lo

Jef.

Ipo

ai mè si appressa ormai il momento fatal figlia infelice misero geni

tor idoni tuoi riprendi pure o sommo dio che giova ad un padre infelice

questa funesta gloria l'impero, e la vittoria semi costa la vita d'una figlia sì

Cor.

Cara

Stranavella o Jette mi giunge in questo punto io non la credo



assi cura cias can *Set.* che di tua mano pensi luenar la propria figlia Prence io render non loglic

Conto dell'opre mie di mia famiglia l'arbitro io son Come del Regno intero ne v'è alcuno ch

Car possa chiederne ragion Come e tu sperì ch'io veder possain pace la mia sposa lue-

*Set.* nar lo sperì in vano charmi non obliar che parli adesso a jette al tuo s-

Car. gnor se tal tu sei lo sei per opra mia dal lungo esilio chi mai ti richiamo chi delle



schiere ti elese condottier l'alto potere di cui ti lenti ad insultarmi ah

dimmi non fu per mio consiglio a te fidato oh sposa sven tu rata o fette ingrato

Sol.

Rammenta pure che prezzo del mio valor non dona e la mia potestà dalle co

tene che il nemico apprestava io vi sal vai respira te per me ne vera un

braccio che volesse impugnar per voi un acciaio vi fu solo il mio ven scudo eri parò



*Car* *Def.*

e questo dunque è il dritto chet'arroggi per essere crudeh  
il dritto mio fu nel

*Car*

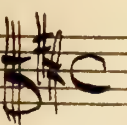
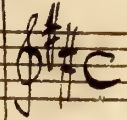
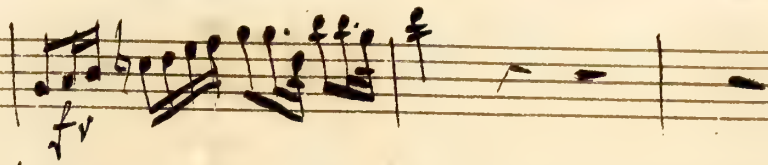
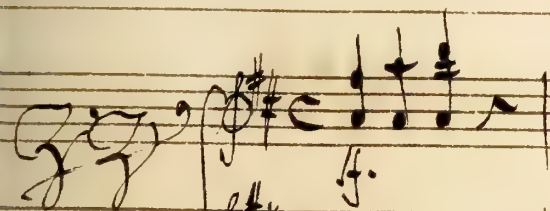
publico ben e un voto ingiusto pubblico bene sani fra l'armie e lire

dunque obliasti desser padre e puote un padre l'oste ner fino a tal segno si barbara

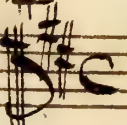
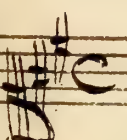
fu

Duetto

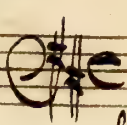




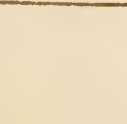
Viole



Teffe



Charmi



All°

Lasciami in degno

ebben crudele ad-



Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics.

The score is organized into systems. The first system consists of two staves with musical notation. The second system consists of two staves, with the lower staff containing the lyrics "ferma ove vai" and "vanne pie-". The third system consists of two staves, with the lower staff containing the lyrics "dio non so dove mi porta unti ranno dover".

The musical notation includes various notes, rests, and bar lines. The lyrics are written in a cursive, handwritten style.

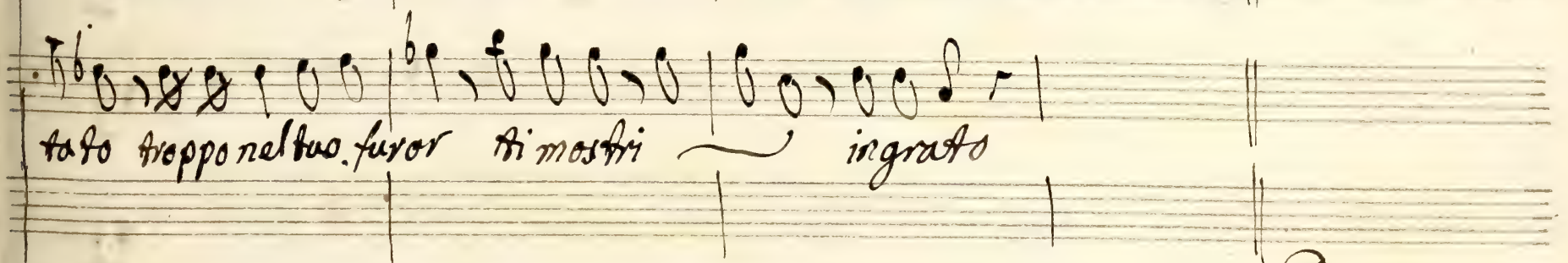
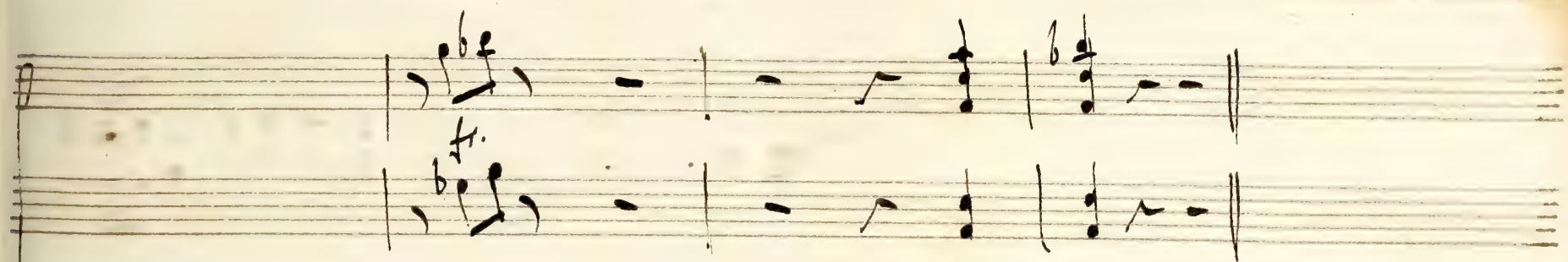
ferma ove vai

vanne pie-

dio

non so dove mi porta unti ranno dover





tato troppo nel tuo furor ti mostri ingrato



Duetto



*Tr* *p.* *f.* *p.*

*Flauti* *p.*

*Organi* *f.* *p.*

*Clarineti*

*Viola*

*Leghe*

*Charmi*

*Ante.* *f.* *p.* *giusto*



Handwritten musical score for piano accompaniment. The score is written on ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including 'p.' (piano) and 'p.' (piano). The notation is in a cursive, handwritten style.

Handwritten musical score for vocal melody. The score is written on two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including 'p.' (piano) and 'p.' (piano).

ciel  
che fier ci mento  
gia il fu ror man cando va che fier dor-



mento che fier tormento già il fu ror mancando va già il furor - man can do



Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f.* and *p.*. The bottom staff contains the lyrics: *va*, *traditore*, *il mio tormento*, and *non ti*.



desta almen pieta il mio tormento fraditore non ti desta in len pieta no non ti



Handwritten musical score for the first system. It consists of several staves. The top two staves contain complex melodic lines with many beamed notes and rests. The third staff has a few notes and rests. The fourth staff has a few notes and rests. The fifth staff has a few notes and rests. The sixth staff has a few notes and rests. The seventh staff has a few notes and rests. The eighth staff has a few notes and rests. The ninth staff has a few notes and rests. The tenth staff has a few notes and rests. The eleventh staff has a few notes and rests. The twelfth staff has a few notes and rests. The thirteenth staff has a few notes and rests. The fourteenth staff has a few notes and rests. The fifteenth staff has a few notes and rests. The sixteenth staff has a few notes and rests. The seventeenth staff has a few notes and rests. The eighteenth staff has a few notes and rests. The nineteenth staff has a few notes and rests. The twentieth staff has a few notes and rests.

Handwritten musical score for the second system. It consists of several staves. The top two staves contain complex melodic lines with many beamed notes and rests. The third staff has a few notes and rests. The fourth staff has a few notes and rests. The fifth staff has a few notes and rests. The sixth staff has a few notes and rests. The seventh staff has a few notes and rests. The eighth staff has a few notes and rests. The ninth staff has a few notes and rests. The tenth staff has a few notes and rests. The eleventh staff has a few notes and rests. The twelfth staff has a few notes and rests. The thirteenth staff has a few notes and rests. The fourteenth staff has a few notes and rests. The fifteenth staff has a few notes and rests. The sixteenth staff has a few notes and rests. The seventeenth staff has a few notes and rests. The eighteenth staff has a few notes and rests. The nineteenth staff has a few notes and rests. The twentieth staff has a few notes and rests.

des ta in sen pie

in van lo

Deh m'as - colta



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Dynamic markings and lyrics include:

- p.* (piano)
- f.* (forte)
- p. sf.* (piano sfzando)
- per pieta*
- lascia ingrato*
- Speri*

The bottom staff features a series of rhythmic symbols (vertical strokes with flags) and dynamic markings *p.*, *p.*, and *f.*.



Handwritten musical score for piano and voice. The score consists of 11 staves. The first two staves are for the piano accompaniment, featuring chords and single notes. The next five staves are for the voice, with lyrics written below. The final two staves are for the piano accompaniment, including a section marked *f-p.* (forte-piano). The music is written in a single system, with measures separated by vertical bar lines. The handwriting is in ink on aged paper.

Lasciami in grato

ah che il Core in questo

ah che il Core in

sta to il Core in

*f-p.*

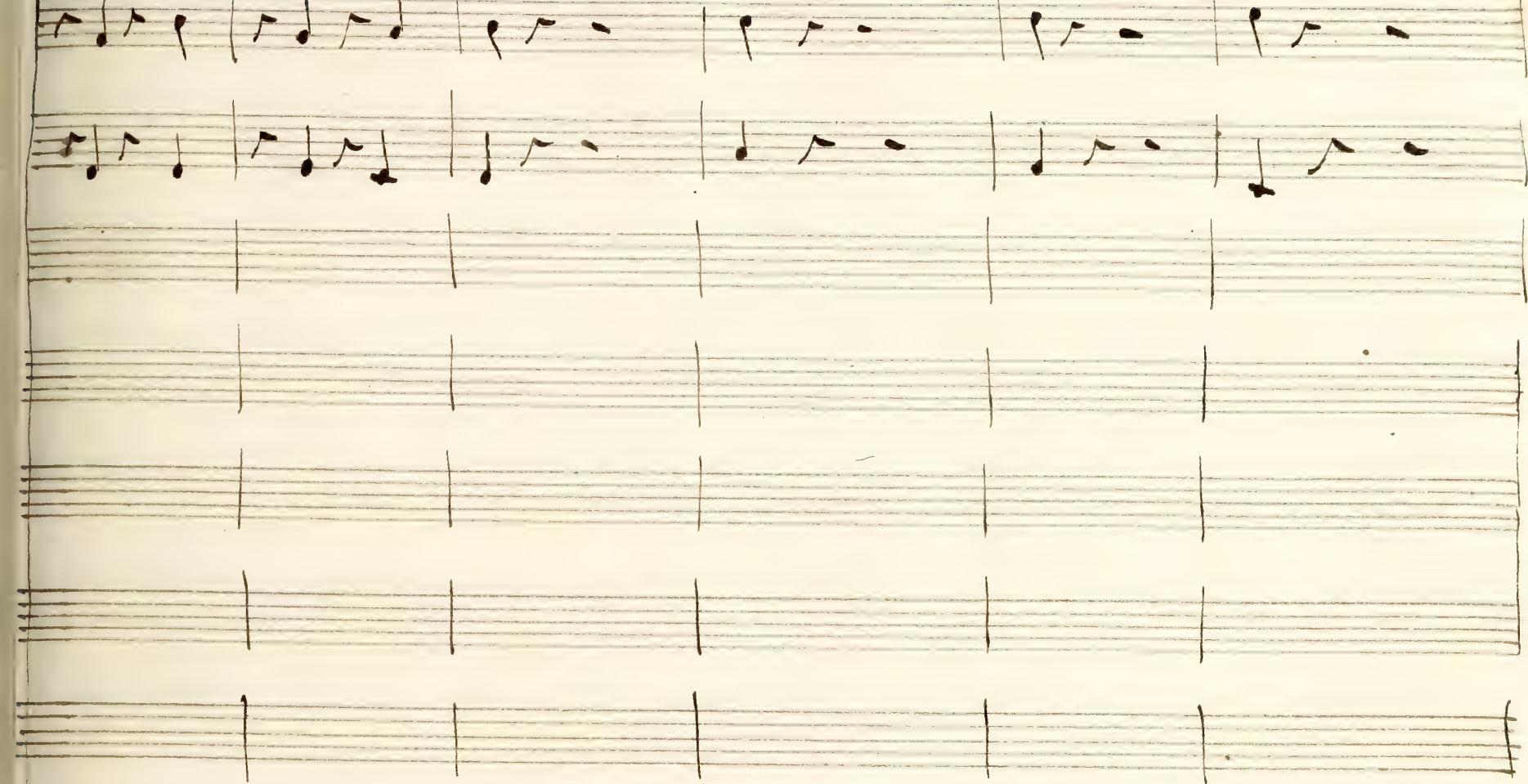


questo stato vacil- lando in sen mi va

vacit-  
vacillando

p.





Lando in len mi va

in len in len mi va ah che il Core in questo

ah che il Core in questo

sta to il Core in questo

This block contains the bottom three staves of the page, which include handwritten lyrics. The first staff has the lyrics "Lando in len mi va" written below the notes. The second staff has the lyrics "in len in len mi va ah che il Core in questo" written below the notes. The third staff has the lyrics "ah che il Core in questo" written below the notes. The fourth staff has the lyrics "sta to il Core in questo" written below the notes. The notation includes various musical symbols such as notes, rests, and bar lines.



Handwritten musical notation on two staves. The first staff contains a series of notes, mostly eighth and sixteenth notes, with some rests. The second staff contains similar notation, including a half note and a whole note. There are some markings above the staves, including a 'p.' and a circled 'o'.

Five empty musical staves with vertical bar lines.

Handwritten musical notation on three staves. The first two staves contain complex, fast-moving passages with many sixteenth and thirty-second notes. The third staff contains a slower, more melodic line. There are some markings below the staves, including "Hato vacil", "lando in ten mi va", "vacil lando", "vacillando", and "in".



in den mi va in den mi va in den mi va va cil  
den in den mi va in den mi va in den mi va va cil  
in den mi va in den mi va in den mi va va cil



Handwritten musical score on ten staves. The first six staves contain complex musical notation with various note values, rests, and accidentals. The seventh staff is empty. The eighth and ninth staves contain a vocal melody with lyrics written below. The tenth staff contains a bass line. The lyrics are "Lando in ten mi va vacil - lando in ten mi da".







Jeſſe e po Macab Egli parti chi ſa dove lo guida il ſuo fu nor grandio de padri

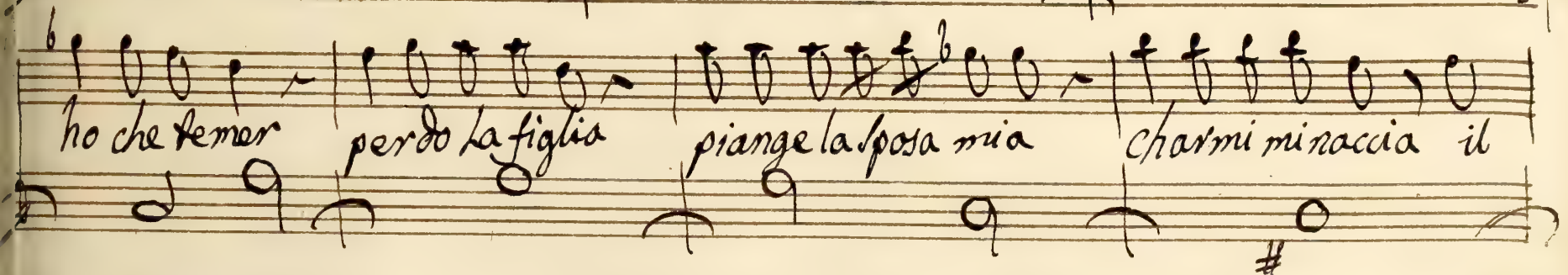
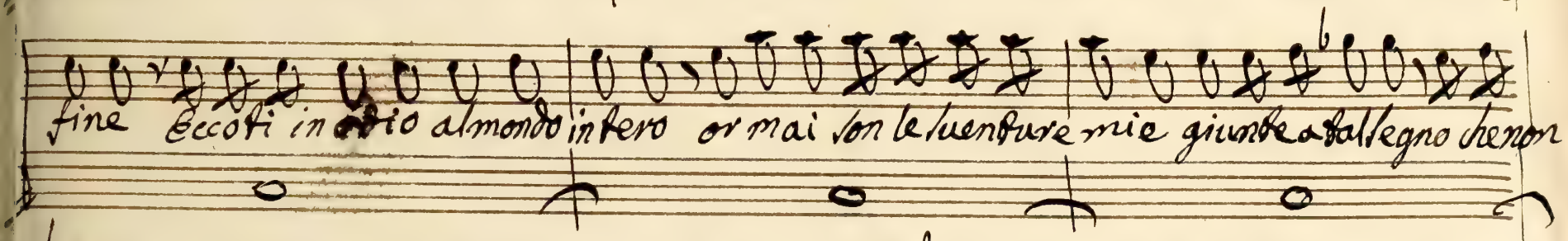
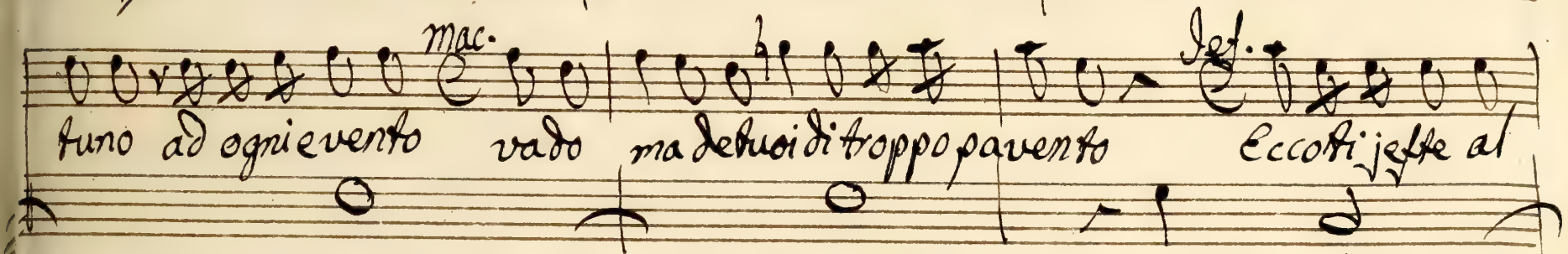
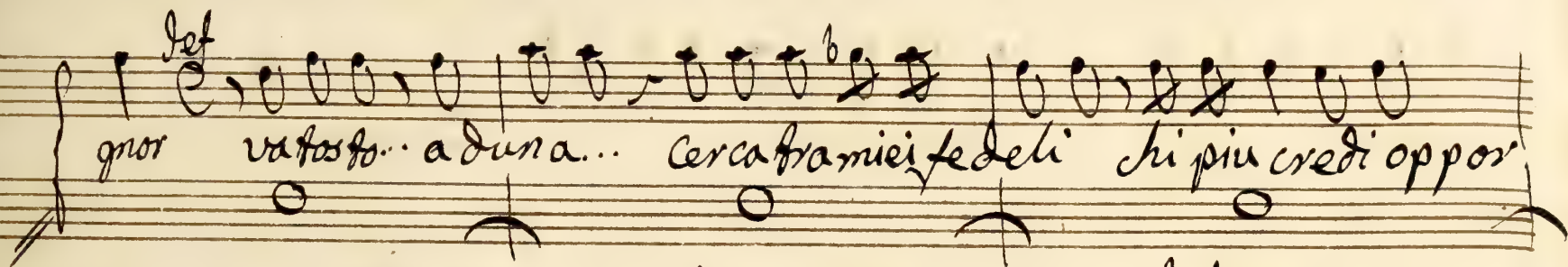
miei tu che mi vedi il cor deh tu loſtieni lamia debil virtu Signor che rechi

mac. Jeſ. mac. tratta è noema all'ara eben... ma ſemo... de tuoi guerrieri in volto un certo io

Jeſ. mac. vidi Dolor terror che di funeſti eventi ſembra preſago oh ciel Rubenti pingi coi più

ſetri co-lori ognun de teſta il nome tuo minaccia ognun to vana riſlettici li







popolo m'in sulta ah che la mia costanza comincia avacillar

con *Allegro*

The image shows a single staff of handwritten musical notation. The notes are mostly half and quarter notes, with some rests. The lyrics are written below the staff. The notation is in a cursive, handwritten style. The paper is aged and yellowed. There are several empty staves below the first one.



*Amabile e*  
*poi*  
*Carmi*

chi per pietà mi addita la mia figlia dov'è  
principe ah parla forse

*Car.*  
morta e noema un stuol da miei  
mi attende al tempio corre con parte delle schiere

*Am.*  
Ruben a darci aita il cielo il mondo ci assisteranno  
e intanto se un

improvviso colpo ah me che veggio non è quella Noema  
ecco i le viti

ecco la tetra pompa ah mi l'agghiaccia il sangue in ogni vena  
*Scena VII*  
*noema e*  
*gi*

*fr.*



102.

Dove son'io che oggetti di spavento e d'orror mi vegg' intorno deh lascia omai che a

mata lascia che in questo sen l'ultimo amplesso spirar possa una figlia a questo

colpo cede la mia costanza un freddo orrore mi circonda m'opprime sen

ror spavento a morte l'anima mia già trafiggono agara e sento oh

Car. Dio man car in seno il cor che dici io fremo am. di fender la tu dei



charmì richiama a liberarla il giusto tuo furor ti parli in den pie ta ti parli a

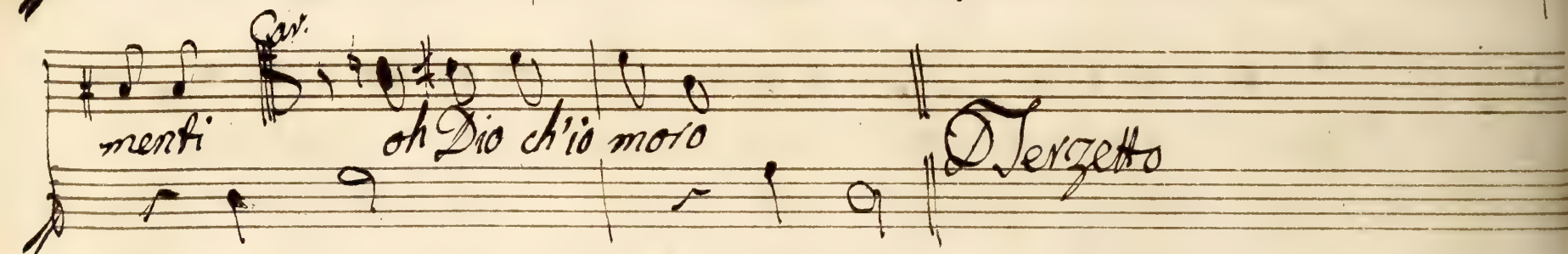
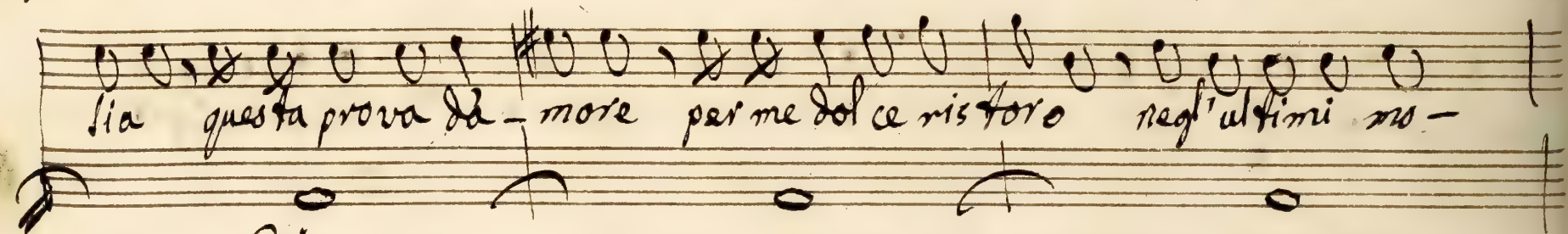
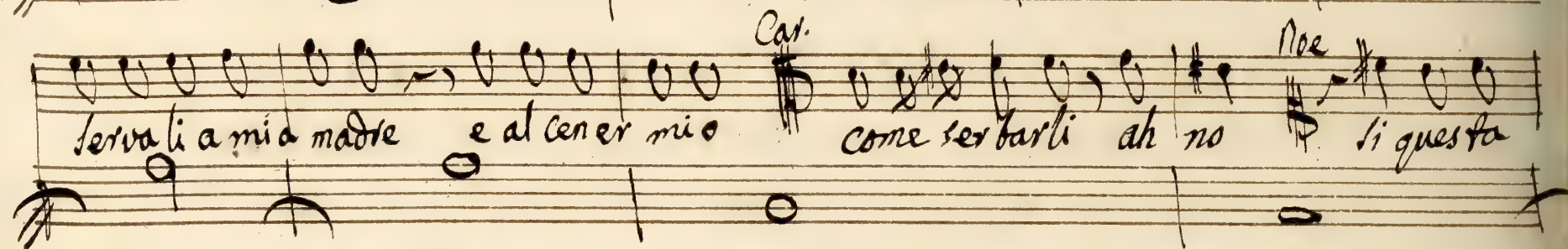
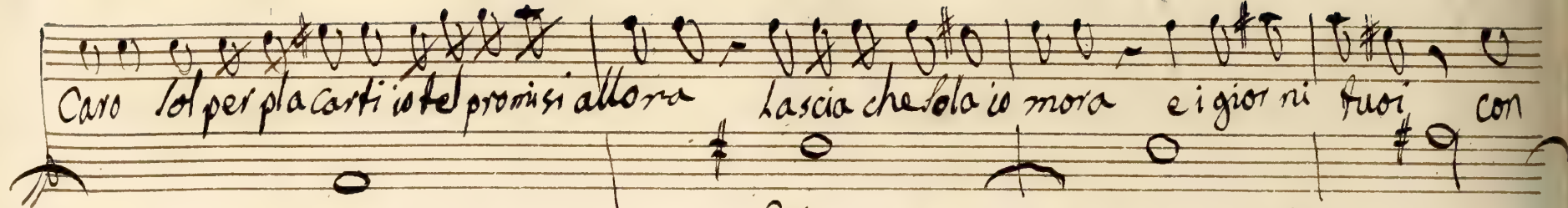
Noe  
more madre che fai sposo adorato ah cessa cessa di fucsi -

Ami  
tar nuovi tu multi avoleri deh Cielo Deh non opporti ah cara figlia is

Noe.  
gelo prence le mani ancora frena i trasporti tuoi diletto sposo

Car.  
calma il ~~furor~~ furor  
Noe.  
ebbero morremo insieme mel promettesti fu perdonato





Terzetto



Violini

Viola

Oboe

Cori in  
2 parti

Organo

Violoncello

Chitarra

Basso

A handwritten musical score on aged paper, featuring ten staves. The staves are labeled on the left: Violini (Violins), Viola, Oboe, Cori in 2 parti (Choir in 2 parts), Organo (Organ), Violoncello (Cello), Chitarra (Guitar), and Basso (Bass). The score is written in a historical style, likely 18th or 19th century. The key signature is one sharp (F#), and the time signature is 3/4. The music is arranged in a symmetrical fashion, with Violini and Viola at the top, followed by Oboe, Cori, and Organo in the middle, and Violoncello, Chitarra, and Basso at the bottom. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The paper shows signs of age, including discoloration and some wear along the edges.

no

no

no

no







ungh

quanto è barbaro il dolore nel do = pertion diola:  
quanto do-vervi



A handwritten musical score on aged, yellowed paper. The score consists of several staves. The top two staves contain musical notation with various notes, rests, and accidentals. Below these are three empty staves. The next two staves contain musical notation with lyrics written below them. The lyrics are: "sciar ma del fato il fier ri-gore son costretta a segui-z tar son co:" on the first line, and "Pure e forza a segui-z tar" on the second line. The bottom two staves contain musical notation. The paper shows signs of age, including creases and discoloration.

sciar ma del fato il fier ri-gore son costretta a segui-z tar son co:  
Pure e forza a segui-z tar



Handwritten musical score on aged paper, featuring multiple staves with complex notation, including many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The notation includes various clefs, key signatures, and dynamic markings. The lyrics are written below the staves.

stret =

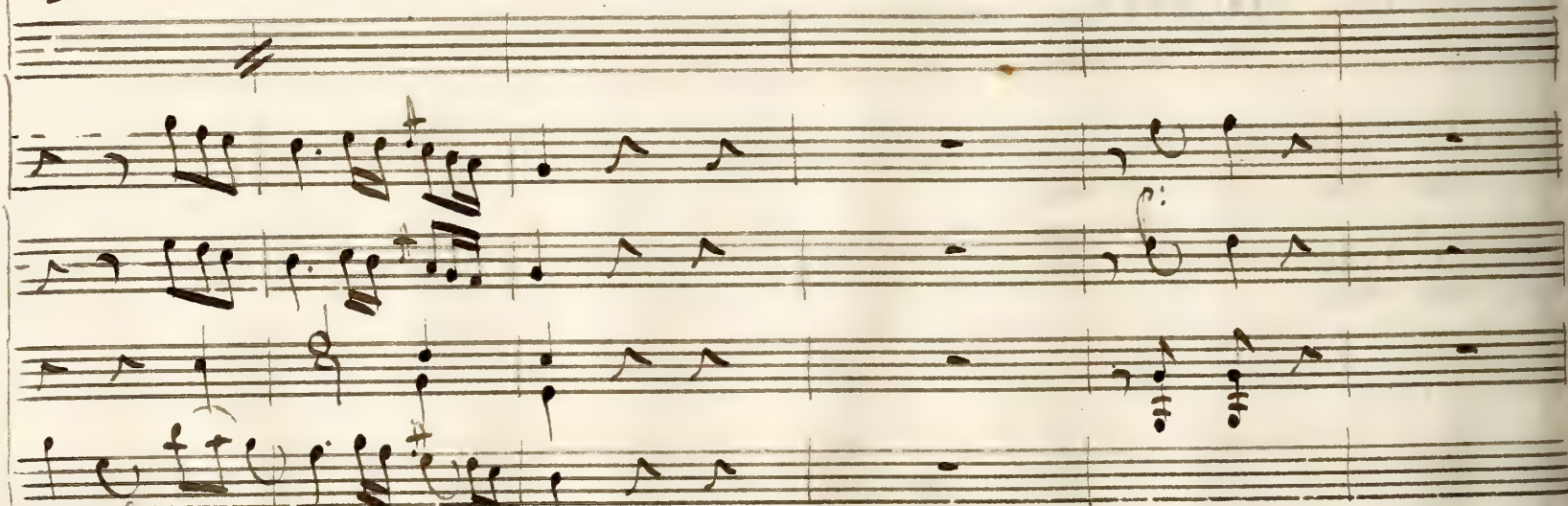
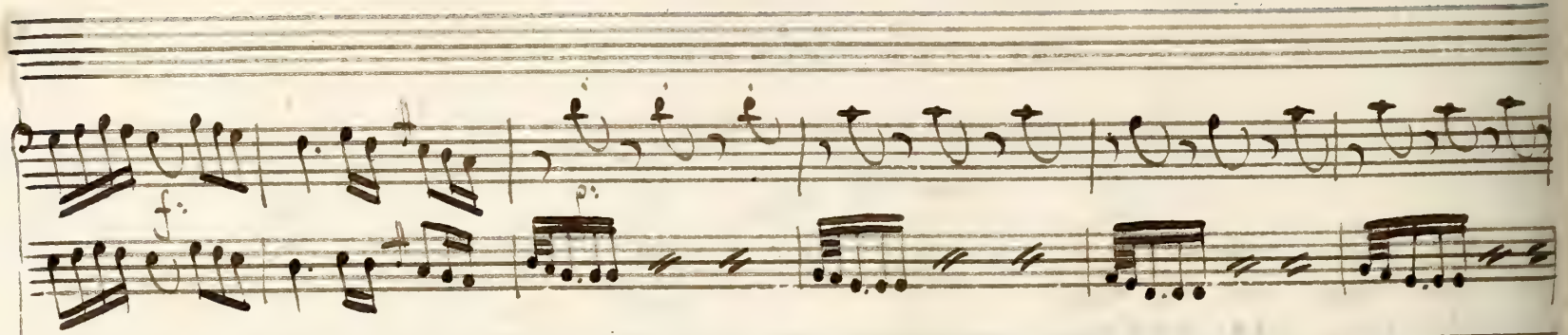
pur e forza a seguir

ta son costretta a seguir

pur e forza a seguir

Handwritten text on the right margin, including the word "No" and other illegible markings.



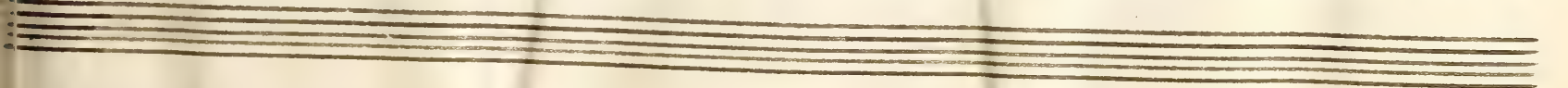
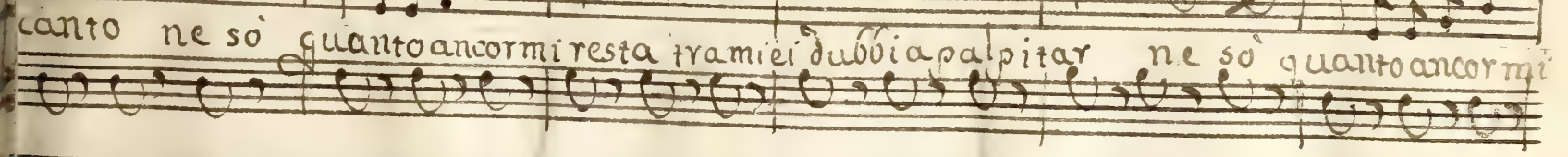
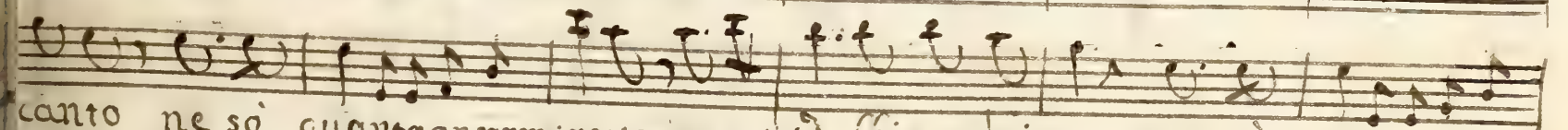
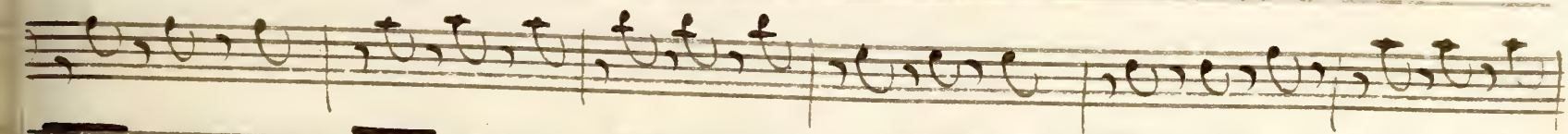


tar fon co = stretta a seguir

pur e forza a seguir









quanto è barbaro il dolore nel dover ti oh Dio la-  
quanto barbaro è il dolore nel dover ti oh Dio la sciar  
resta tra i miei dubbi a palpitare ne so quanto ancor mi



Handwritten musical notation on two staves. The first staff contains a series of eighth and sixteenth notes, some with sharp accidentals. The second staff continues the melody with similar note values and includes a trill-like figure.

Handwritten musical notation on two staves. The first staff has a series of eighth notes, followed by a rest. The second staff continues with eighth notes and includes a sharp accidental.

Handwritten musical notation on two staves. The first staff features a series of eighth notes with sharp accidentals. The second staff continues with eighth notes and includes a sharp accidental.

Handwritten musical notation on two staves. The first staff has a series of eighth notes with sharp accidentals. The second staff continues with eighth notes and includes a sharp accidental.

Handwritten musical notation on two staves. The first staff has a series of eighth notes with sharp accidentals. The second staff continues with eighth notes and includes a sharp accidental.

sciar  
nel dover ti oh Dio lasciar nel dover ti oh Dio lasciar  
resta tra i miei rubbì a palpi- tar p a palpi-  
a palpi-  
f. p.

no

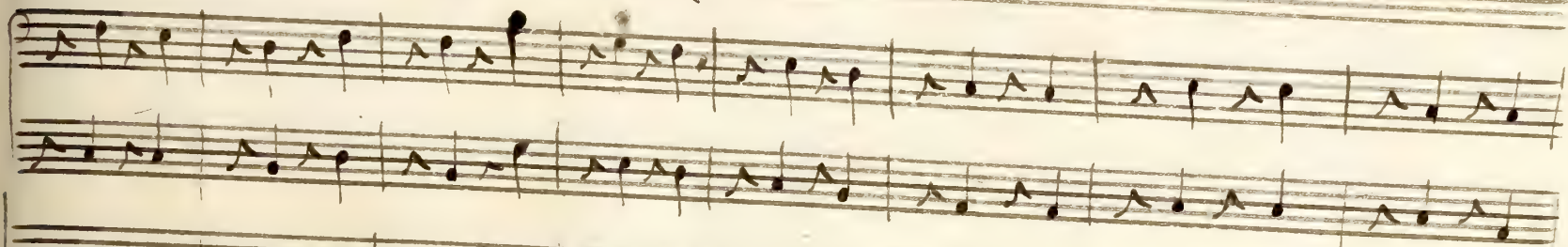


Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *p*. The lyrics are written in a cursive script below the staves.

Lyrics visible on the staves:

- sciar oh Dio lasciar
- tar p. a pal pitar
- Allegro
- Ah se amor per





me tu senti rasse: renail tuo bel cor

Handwritten musical notation on a staff. The notes are mostly quarter and eighth notes. The lyrics "me tu senti rasse: renail tuo bel cor" are written below the staff.

non di: sturbi i tuoi cor:

Handwritten musical notation on a staff. The notes are mostly quarter and eighth notes. The lyrics "non di: sturbi i tuoi cor:" are written below the staff.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *q.* (piano) and *f* (forte). The lyrics are written below the staves, starting with "tenti" and continuing with "Un' i = nuti = le tu = mornon disturbi i tuoi contenti". The text is written in a cursive, handwritten style. The paper is aged and shows some staining.

tenti

Un' i =

nuti =

le tu =

mornon

disturbi i

tuo

contenti

Un

tumulto

in

scemi sento



Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The lyrics are written below the staves, with some words underlined. The paper is aged and yellowed.

rassere - nait tuo bel cor

ah se amor per

un'i = nuti = le timor

non di = stur = bi

ne contenta io sono ancor un tumulto in sen mi sento ne con

Handwritten musical notation on the right margin of the page, including staves and notes.



me tu senti  
tuoi con = tienti rasse = re = na rasse = re = na  
tento io son ancor un tumulto in sen mi sento ne contento ne



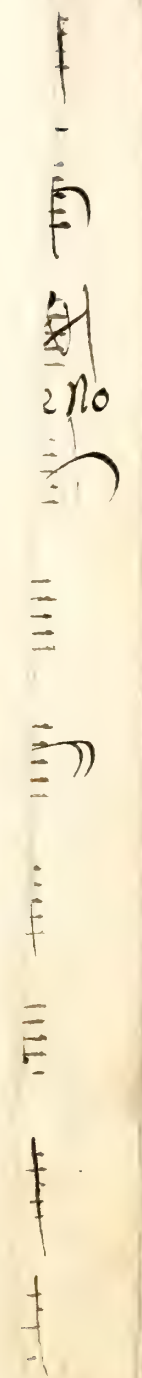
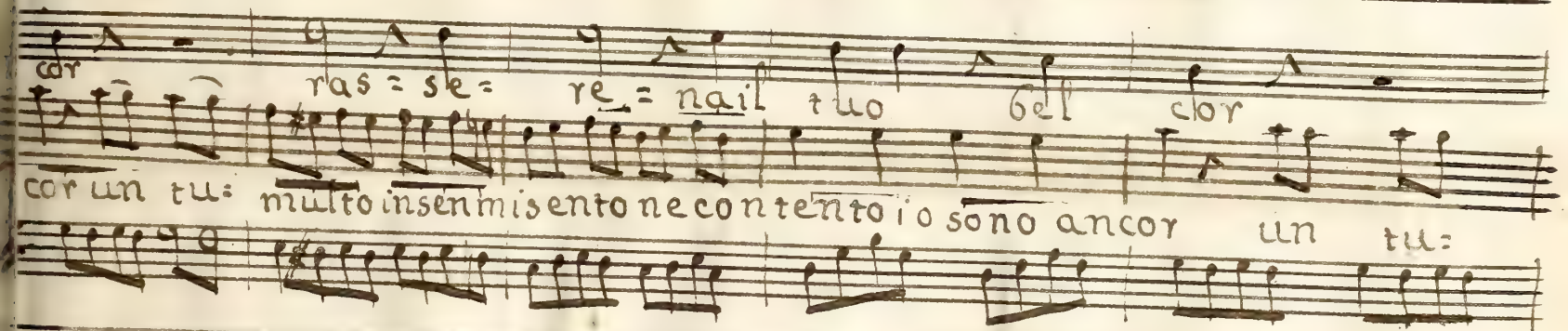
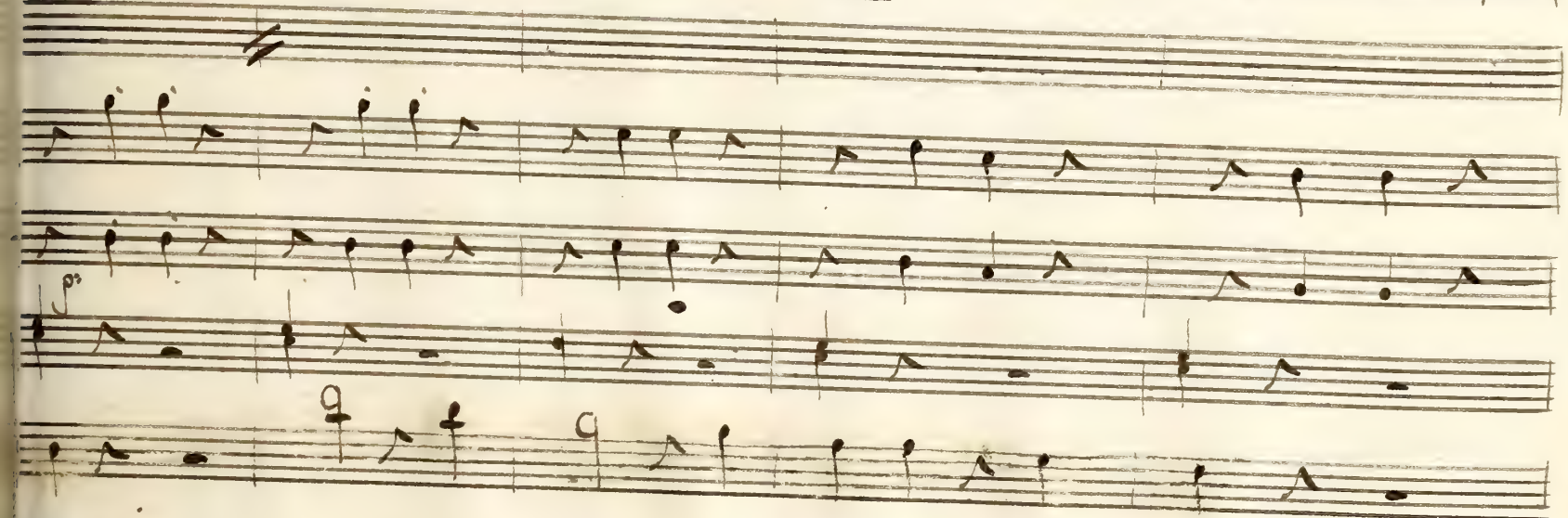
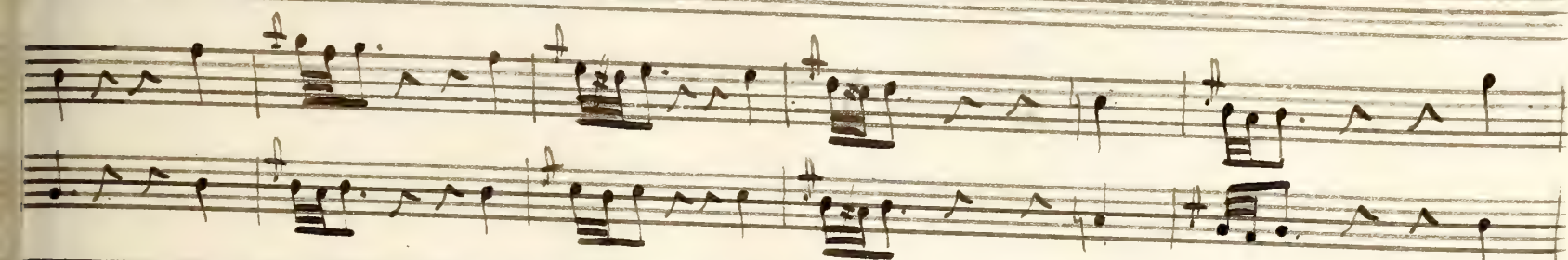
ah se amor per me tu senti rasse:  
rasse = renail tuo bel cor non di = sturbi i tuoi contenti rasse:  
tento ne contento io sono ancor un tumulto in sen mi sento ne contento io sono ancor



Handwritten musical score on aged paper, featuring multiple staves. The top system includes a vocal line with a treble clef and a piano (p) marking, and a lower staff with a bass clef and a forte (f) marking. The middle section consists of several staves with rests and some melodic fragments. The bottom section contains two vocal lines with lyrics written below them. The lyrics are in Italian and describe a state of discontent and a desire for change.

re = na rasse: re = na ra = se = re naituo be  
un tumulto in sen mi sento ne contento ne con: tento io sono







A handwritten musical score on aged, yellowed paper. The score consists of several staves of music. The top two staves feature complex, rapid passages with many beamed notes. Below these, there is a double bar line. The subsequent staves contain more melodic lines, some with lyrics written underneath. The lyrics are in Italian. The handwriting is in dark ink, and the paper shows signs of age, including some staining and wear along the edges.

ras = se = re na il tuo bel cor il tuo bel

ras cor il tuo bel

multo in sen o i o s c o n t e n t o i o s o n o a n t o r i o s o n o a n :



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics "cor il tuo bel cor." and "cor io sono ancor." are written below the staves.

cor il tuo bel cor.

cor io sono ancor.

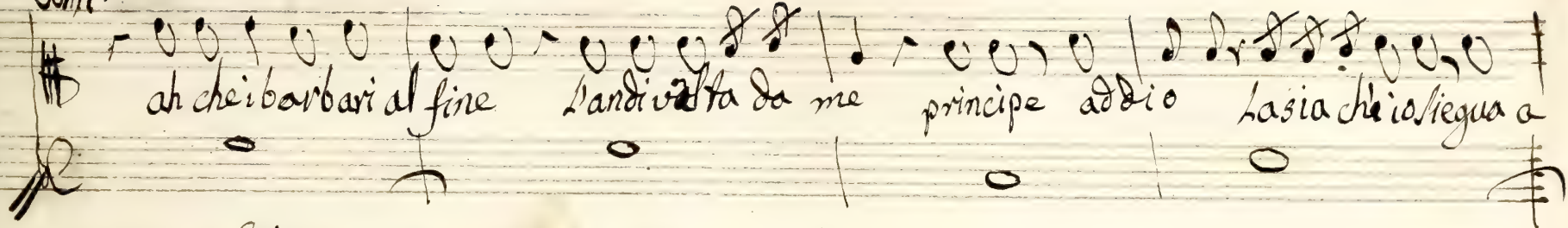




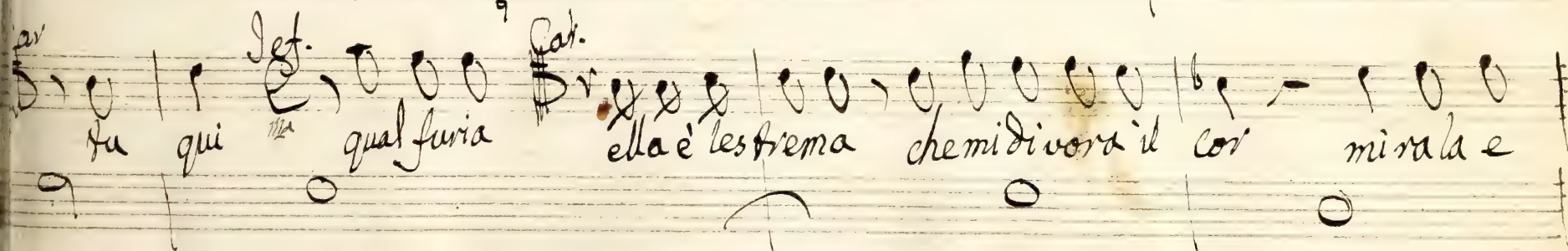
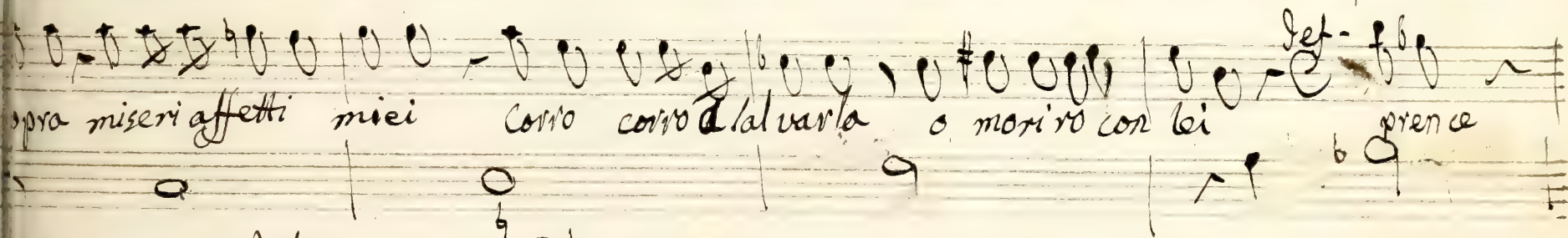
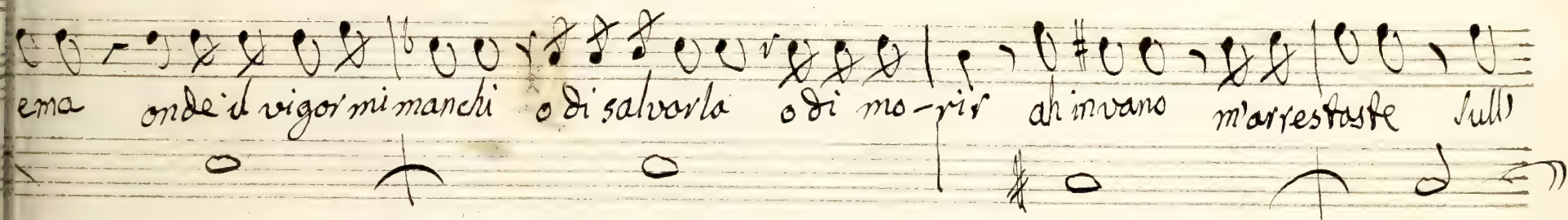
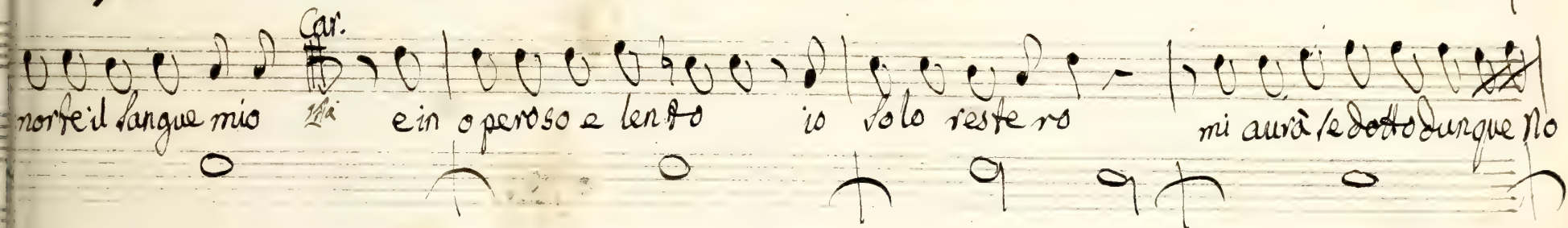
Handwritten musical score on ten staves. The notation is dense and appears to be a single melodic line. The staves are numbered 1 through 10, with the numbers written in the center of each staff. The handwriting is in dark ink on aged, slightly yellowed paper. The notation includes various note values, rests, and bar lines. The first staff begins with a treble clef and a key signature of one sharp. The score continues across the remaining staves, with some staves showing more complex rhythmic patterns and rests.



Um.



Car.





*Sef.*  
frena ch'io freni ancor minacci lo so che adonni miei il popolo tu armasti

ed i guerrieri ma se di lingue ai sete senza render con te cent' altri infidi

*Car.*  
ecco ti a perto il sen vieni m'uccidi ch'io t'uccida ch'io versi il sangue tuo spie

*Sef.*  
fatto conserva mi la sposa e allor vedrai se tuo ne mi co son ma come

*Car.*  
paso ritorla al Ciel pertè ma come puoi ritorla a me senza passar mi il



*Set.*  
Coro Compiango il tuo dolore ma tu non vedi il mio *Car.*  
qual duol'viranno non

*Set.*  
ostentar lo almen *ma* ah si mel credi all'angustia del cor a questo pianto che freno *Car.*

*Set.*  
Stento sull'afflitte *ma* ciglia *Car.* ma in tanto sull'altar lueni una figlia *Set.* oh dio più non stra

*Car.*  
armi in vano spero *Set.* pensa *Car.* che orrormi fai *Set.* che padre io sono *Car.* ma barbaro e cru-

*Set.*  
del che destò un giorno *Car.* a mai lo so *Set.* che amar lo ancor potra *Car.* no lo diero cru



del quanto t'amai

*Aria.*



*Set.*  
*Soffe*  
*Solo*  
ah che il placarlo è inutil cura amore ne suoi detti s'accende

Ed io fra tanto fra l'amante e la figlia inutil mente rovesando il pianto

vada... o ciel che lento questo strepito d'armi ah, fosse mai... no non m'inganno fuggono le

viti cresce il tumulto o ciel che fo e perche vivo ancora si difenda il mio voto

*Scena IX* *Noe.*  
e poi si mora che terrore che pavento... ai dove corro dove mas-



condo il barbaro mio sposo a dunque mi tra di potè l'infido contro idivietti miei

far pagnar... e forse... ai quale affanno salvami oh sommo iddio salvami il geni

Scena x 1st.  
for ho sposo mio superbi ecco vi il frutto della vostra fol

lia stolti, ed o-laste combatter contro dio la memoria tremenda dei gastighi.

veri con cui puni fin le più lieve Colpe non si fece tremar Car.  
ch'io tremi eguale qua



le la sorte mia <sup>colpa</sup> tu tremi iniquo tremi tu scellerato il ciel ti arde ma al

fin ti puni ra bevi tiranno bevi il tuo sangue uccidi suena

tigre crudel di quell' Impero abusa, ch'io ti diedi *Rub.* ah prence amato da un fe

roce selvaggio condottier di ladroni che sperar si po- *Let.* reua in chiuso loco questi au-

daci o custodi si serbino al gastigo in tanto al tempio la vittima si fugga da si



Compia subito il sacrificio <sup>Noe.</sup> ah padre amato caro padre pietà io non l'chiedo non l'

ploro per me tuenami espongo all'acciaro il mio sen ma salva o padre o sposo e

nico i tuoi trasporti son degni di pietade il sangue mio deh ti basti o signor l'ultima e que

grazia che imploro io che a morirvi cina bacio la man che mi trafigge io chiedo signor

l'estremo dono pietà mio genitor padre per dono

Quartetto



Violini

Viole

Oboe

Clarineti

Fagotti

Trameli

Alcema

Ruben

Charmi

Geste

Megyle

The musical score is written on ten staves. The first staff is for Violini (Violins), the second for Viole (Violas), the third for Oboe, the fourth for Clarineti (Clarinets), the fifth for Fagotti (Bassoons), the sixth for Trameli (Trumpets), the seventh for Alcema (Alcema), the eighth for Ruben (Ruben), the ninth for Charmi (Charmi), the tenth for Geste (Geste), and the eleventh for Megyle (Megyle). The notation includes various musical symbols such as clefs, time signatures, and notes. The paper is aged and yellowed, with some staining and a small tear on the right edge.





*Nô la covuta pena yuei superbi*

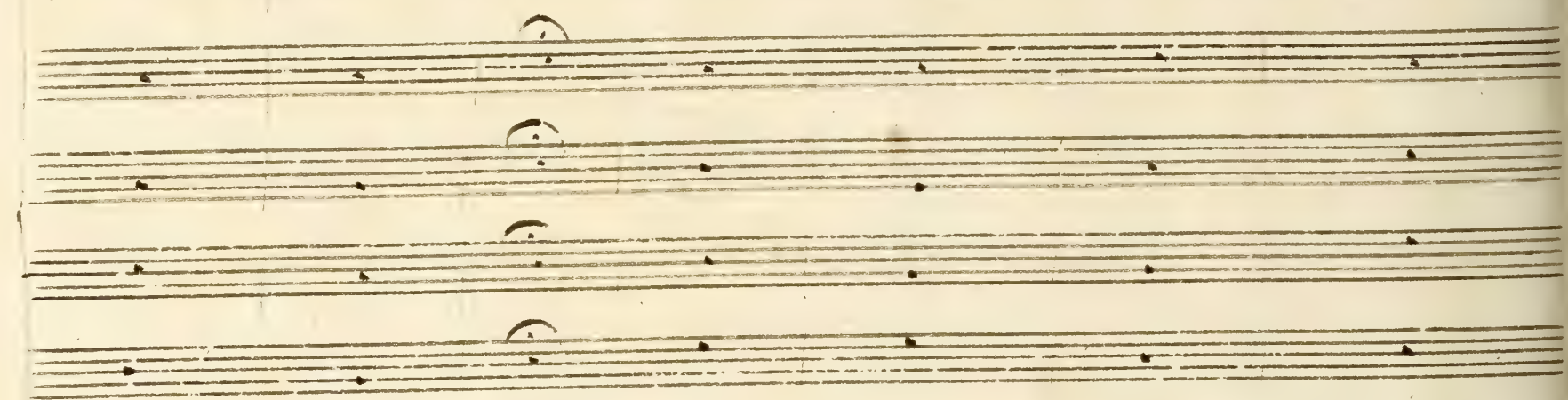


Handwritten musical score on ten staves. The notation includes various note values, rests, and bar lines. The first two staves have a double bar line at the beginning. The third and fourth staves have a double bar line in the middle. The fifth and sixth staves have a double bar line at the end. The seventh and eighth staves have a double bar line at the end. The ninth and tenth staves have a double bar line at the end. The music is written in a historical style, possibly 16th or 17th century.

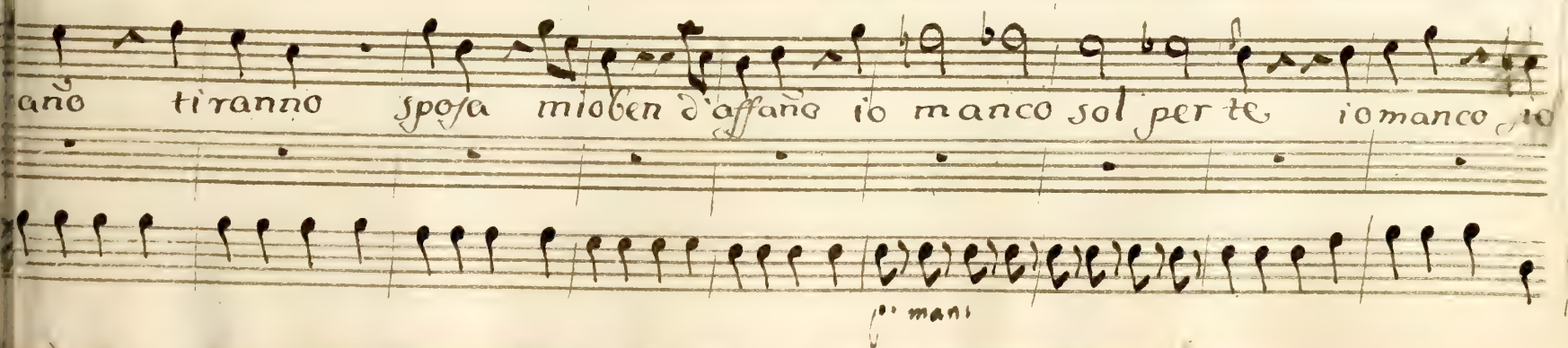
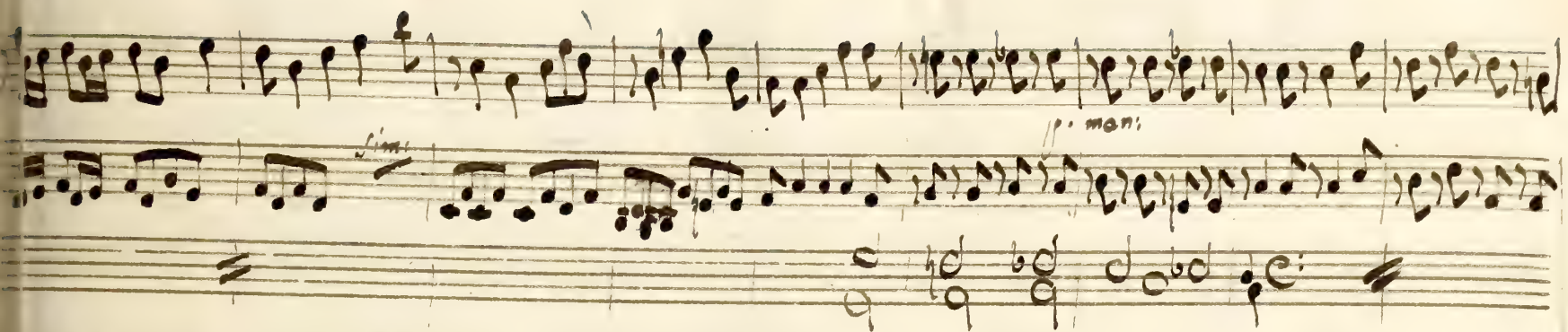
oh sentenza era =

belli  
appettin fra lacci, e leritorte











Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written below the staves.

Idol mio Idol mio più fiero più  
Brence Brence  
man-co sol per te più fiero più



fiero del mio color non vè ah chiò pavento, etremo

fiero del mio color non vè del tuo furor non temo ma anzoparpi

Empj tremate covete. perfidi si morrete, si morrete

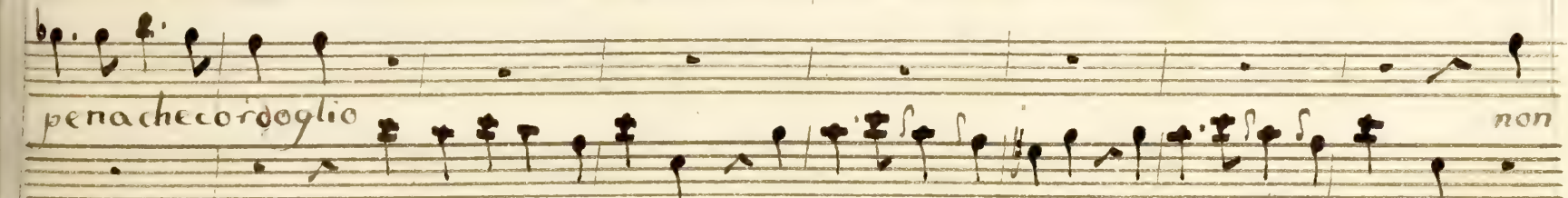
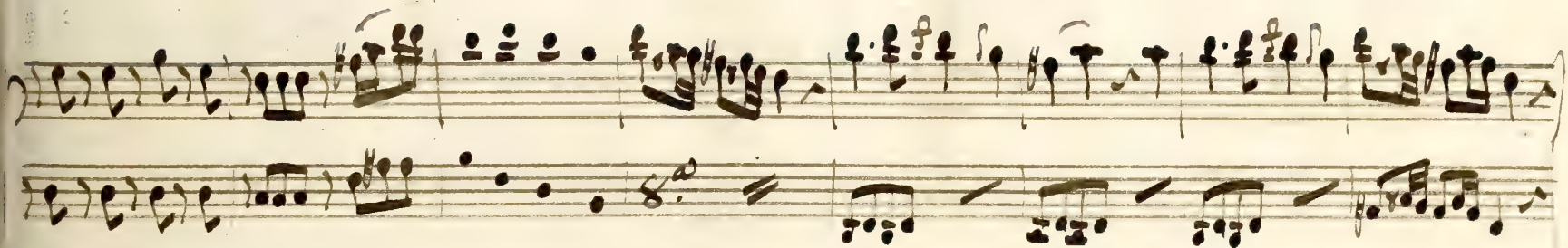


Handwritten musical score on aged paper. The score consists of several staves. The first staff contains a melodic line with various note values and rests. The second staff contains a bass line with similar notation. The third staff is empty. The fourth staff is empty. The fifth staff is empty. The sixth staff contains a melodic line with lyrics written below it. The seventh staff contains a bass line with lyrics written below it. The eighth staff is empty. The ninth staff contains a melodic line with lyrics written below it. The tenth staff contains a bass line with lyrics written below it. The eleventh staff is empty. The twelfth staff contains a melodic line with lyrics written below it. The thirteenth staff contains a bass line with lyrics written below it. The lyrics are in Italian and appear to be a song or a piece of music with a specific theme.

in tanto affanno ch'io mi sento il cor mancar il cor mancar mi sen- to il cor mancar mi sen- to il cor mancar

tar in tanto affanno ch'io mi sento il cor mancar mi sen- to il cor mancar mi sen- to il cor mancar

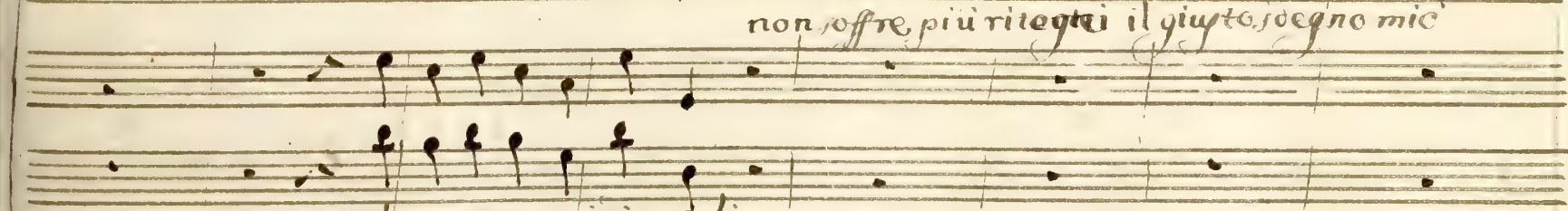




pena che cor doglio

non

non offre più ritegni il giusto soegno mie



che e cesso mai cor doglio





vedo monocchio mio, misera, misera al par di me

con un sol cenno indegni io vi far



A handwritten musical score on aged, yellowed paper. The score consists of several staves. The top two staves contain dense musical notation with many beamed notes. Below these are several staves with sparse notation, mostly consisting of single notes or rests. The bottom two staves contain more dense musical notation. Lyrics are written in Italian below the staves. The text is: "la morte", "pietà si", "empie", "che dar mi puoi", "ar io vi fa- ro' tremar", "la morte", and "ambo l'avrete".

la morte

pietà si

empie

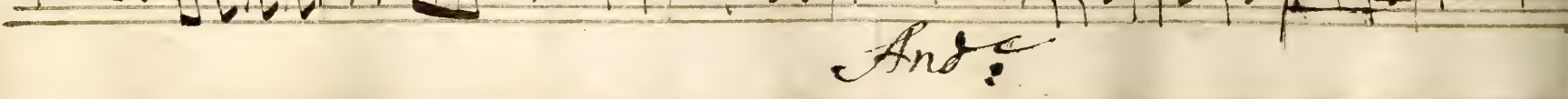
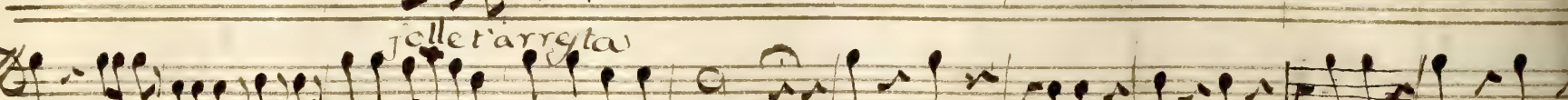
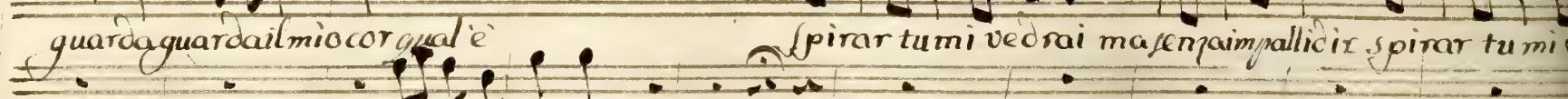
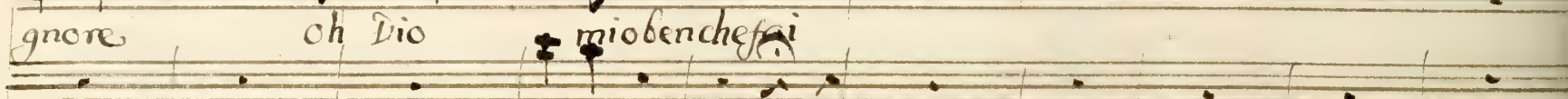
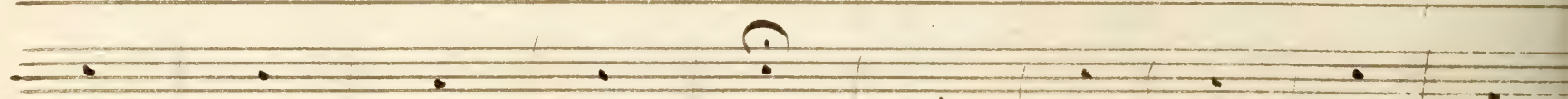
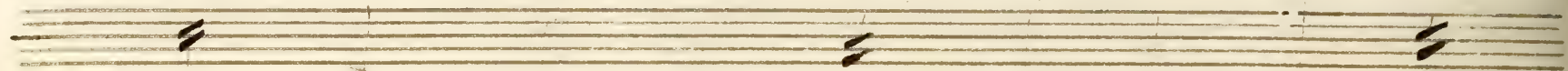
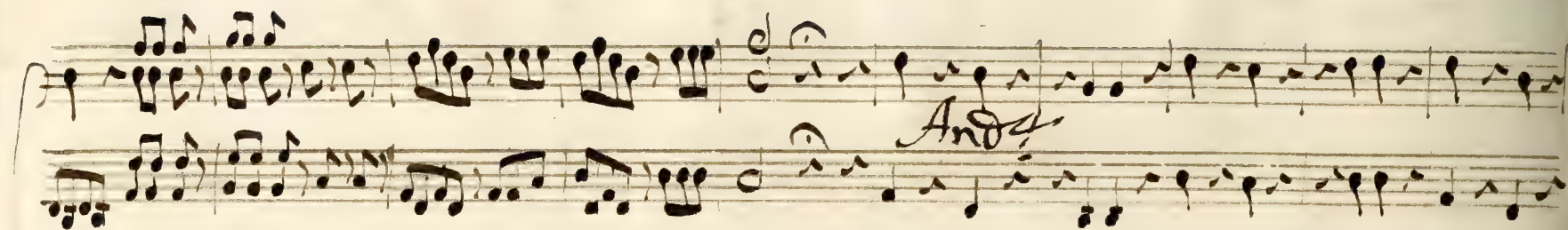
che dar mi puoi

ar io vi fa- ro' tremar

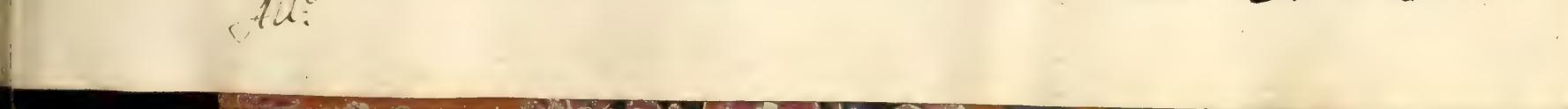
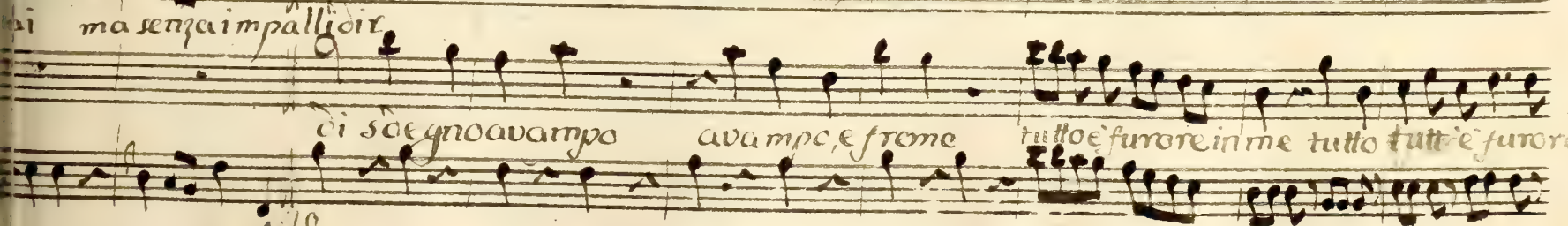
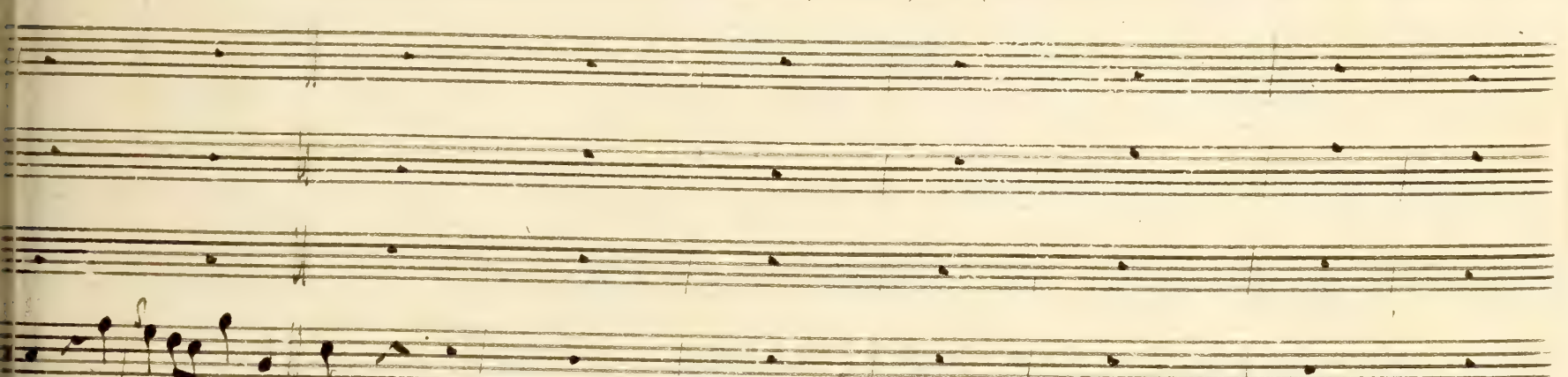
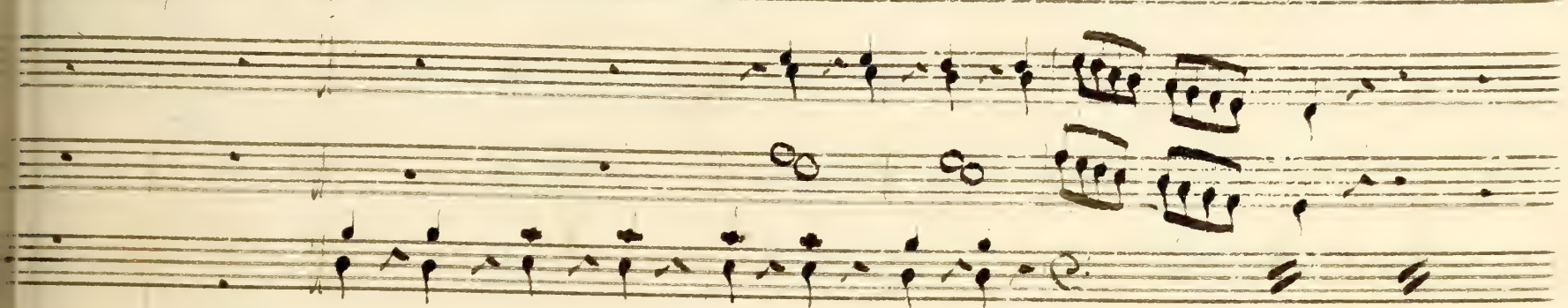
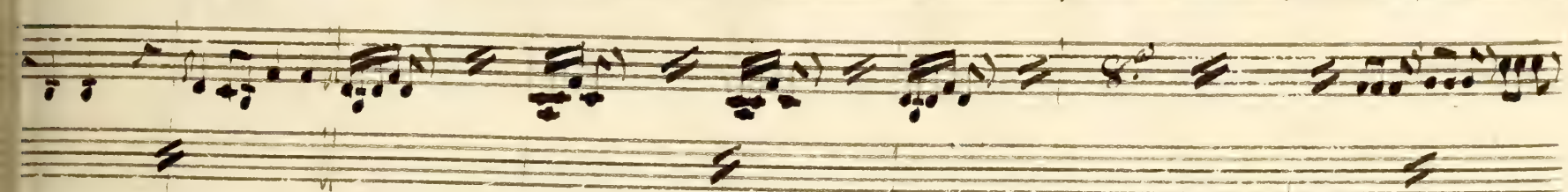
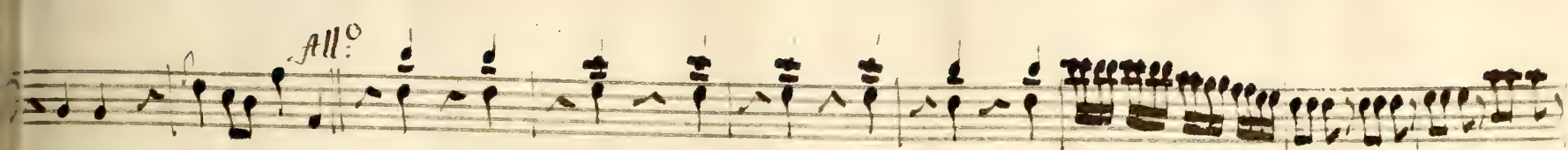
la morte

ambo l'avrete











Larghetto.

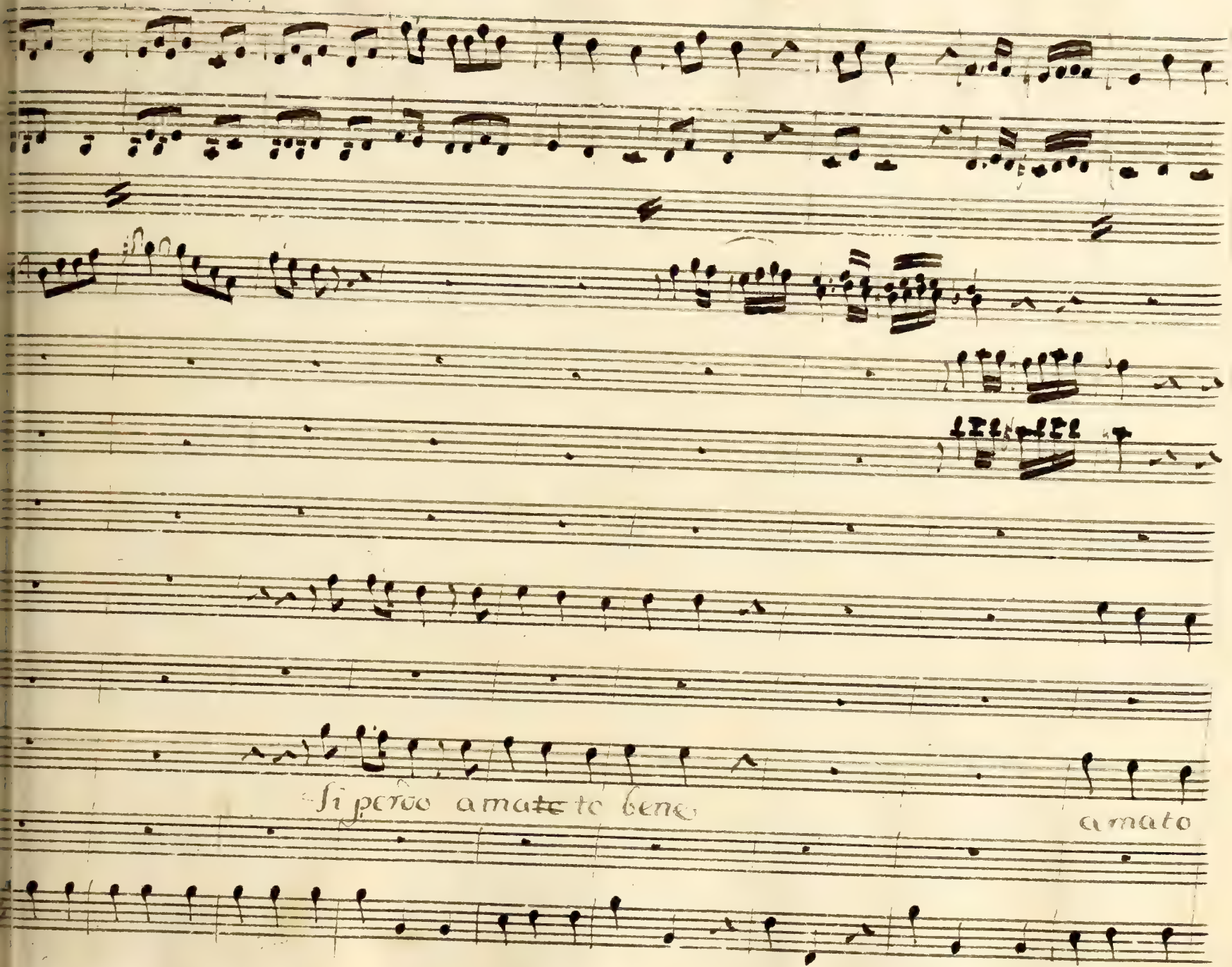
Handwritten musical score on 11 staves. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are written below the staves.

Et c = coil momento estremo in ciel pietà non v'è no pietà non v'è

me

Larghetto



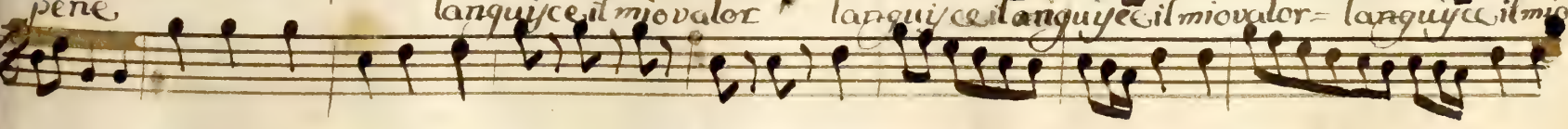
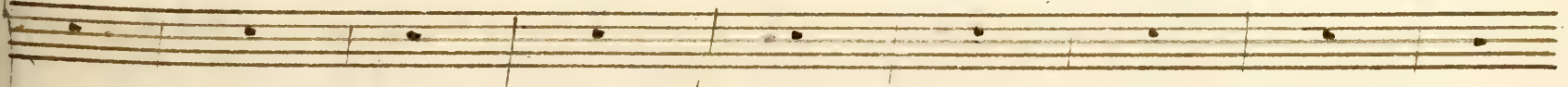
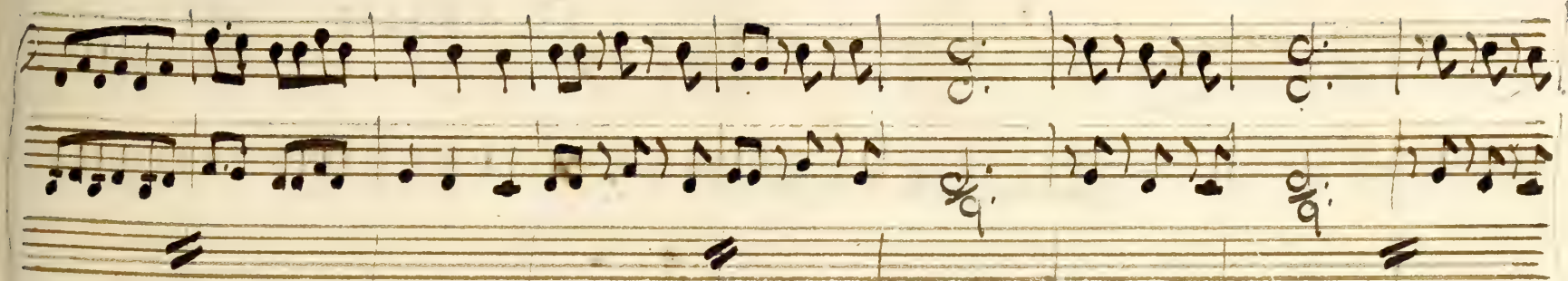




Handwritten musical score on aged paper, featuring ten staves. The notation includes various note values, rests, and bar lines. The lyrics are written below the staves.

ene sento spezzar mi il cor seppar mi il cor son quist'elcane. che ci promi e amer  
ah che fra tanti





*Si perdo ama - to bene, sentaspezzarmi il cor spezzat = mi il cor spezzat = mi il*

*pene,*

*languisce il mio valor languisce il mio valor = languisce il mio va =*



Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The bottom staff contains a Latin text: *penes pietate barbaras penes pietate barbaras tutte venir di*.



Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various note values, rests, and bar lines. The lyrics are written below the staves, with some words appearing in italics. The paper shows signs of age, including discoloration and some staining.

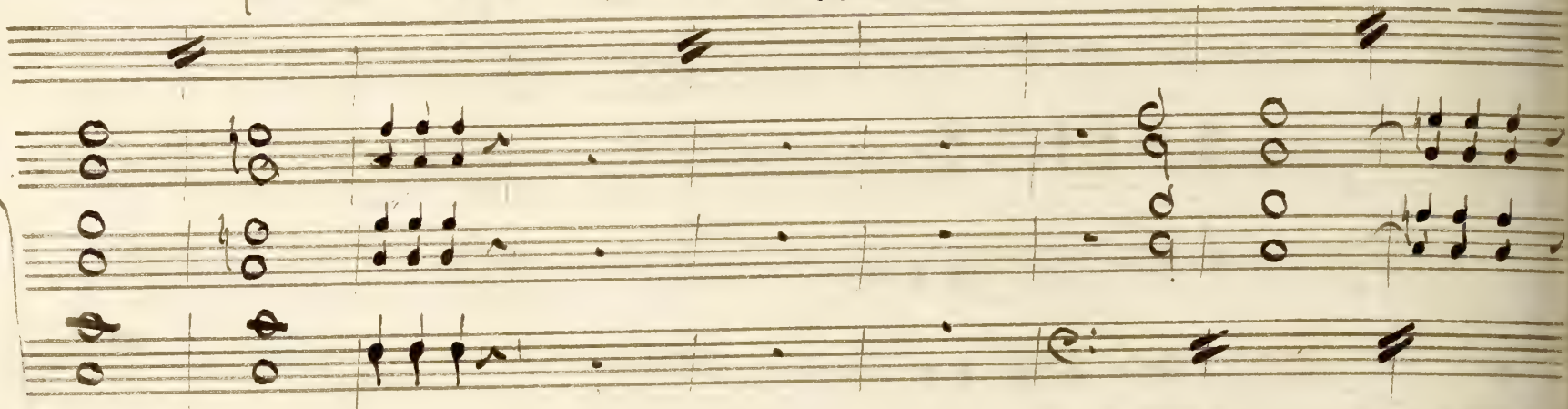
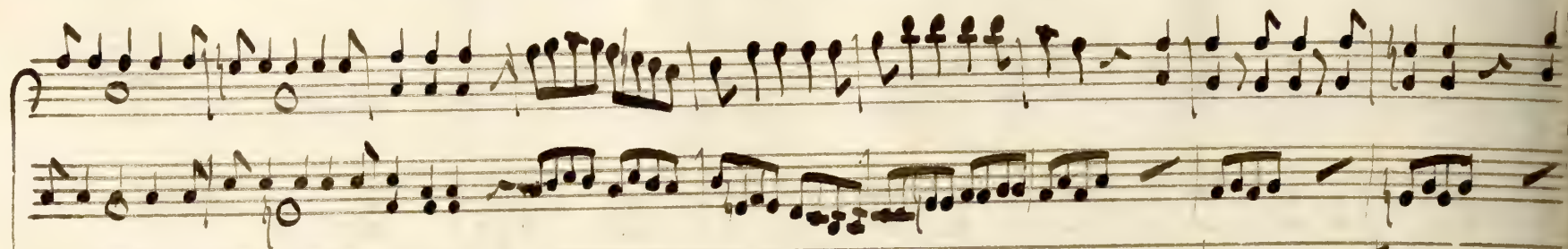
Lyrics visible on the page:

*pene spietate spietate, ebarbare,*

*a lacerarmi il cor a lacerarmi il cor*

*pene spietate, spietate, ebarbare, tutte*





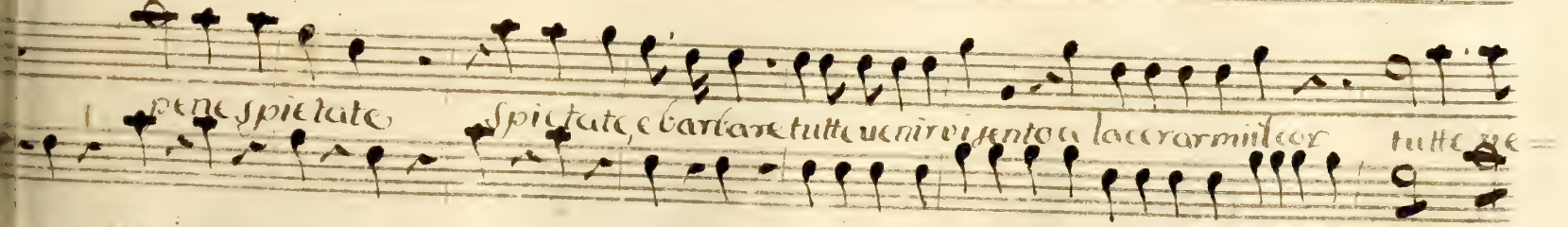
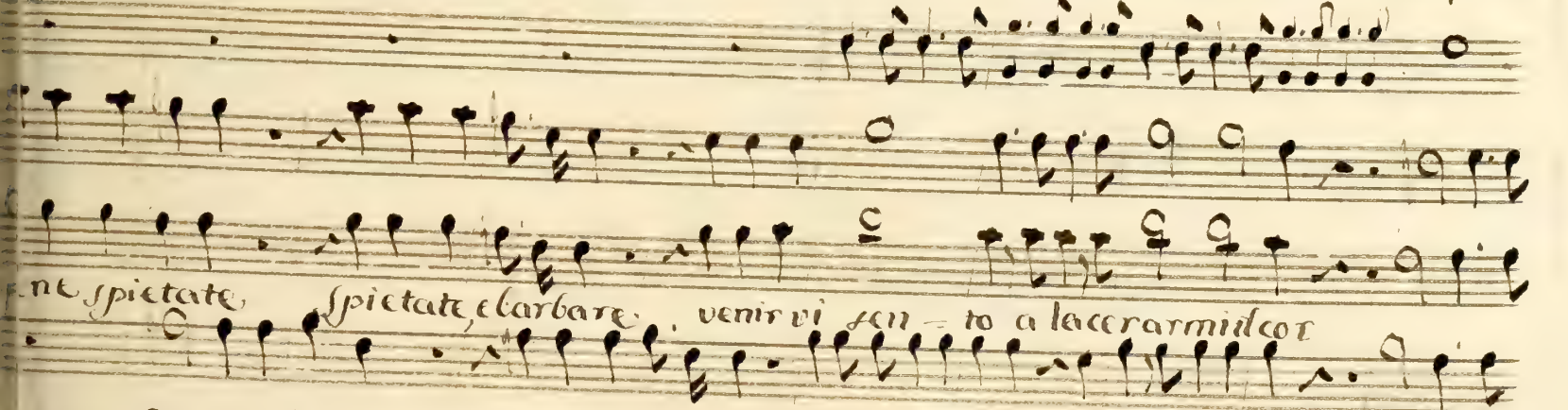
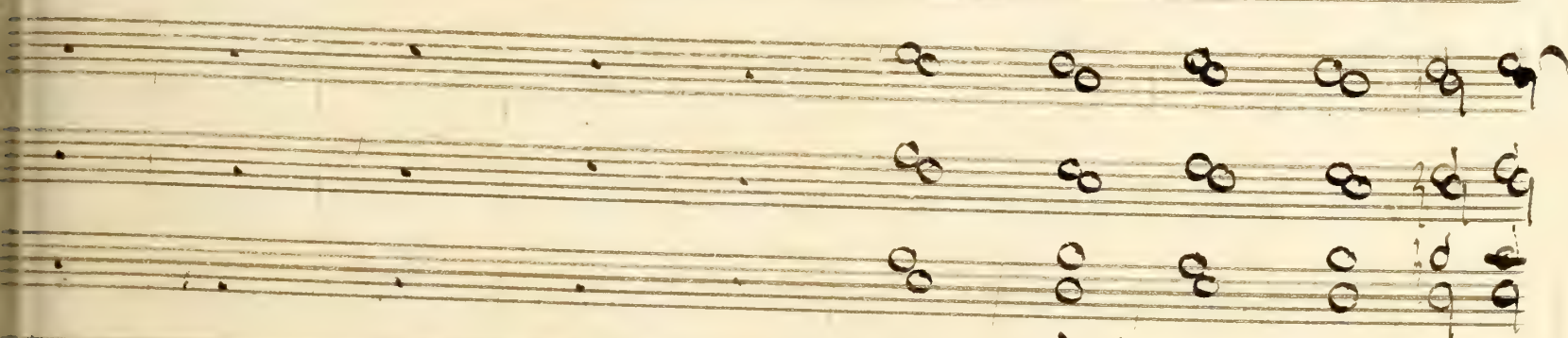
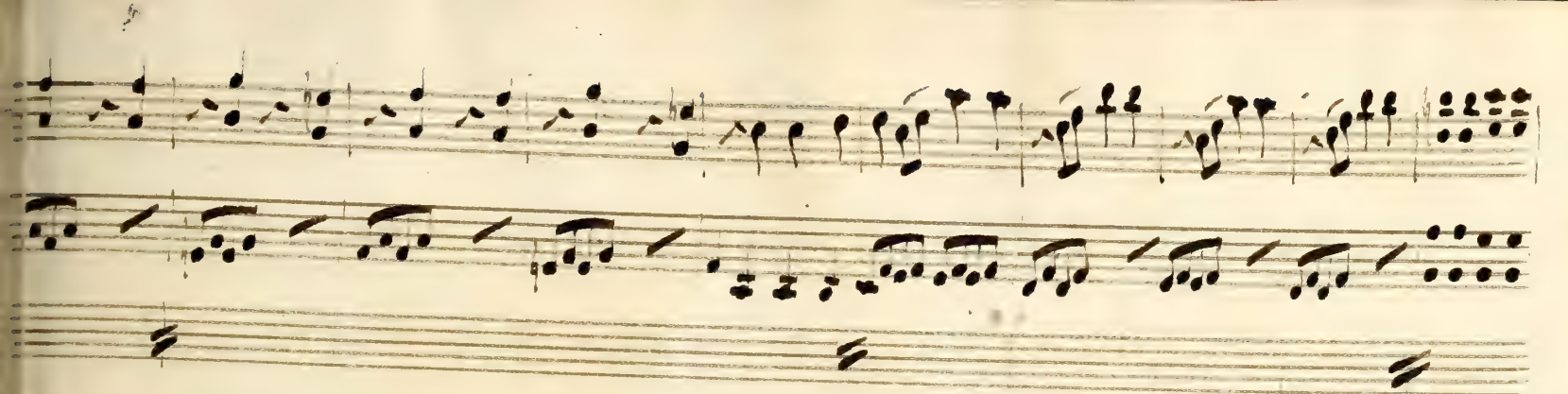
Handwritten musical notation on five staves. The notation includes various note values and rests. The lyrics are written below the staves:

*a lacerarmi il cor*

*tutte venir oi sento*

*a lacerarmi il cor a lacerarmi il cor*



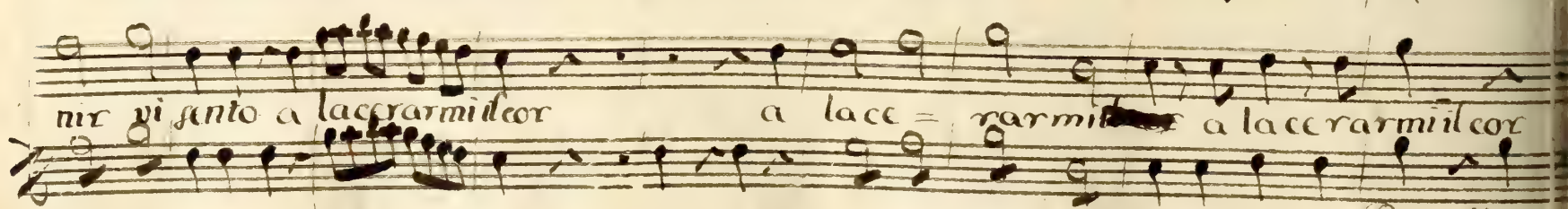
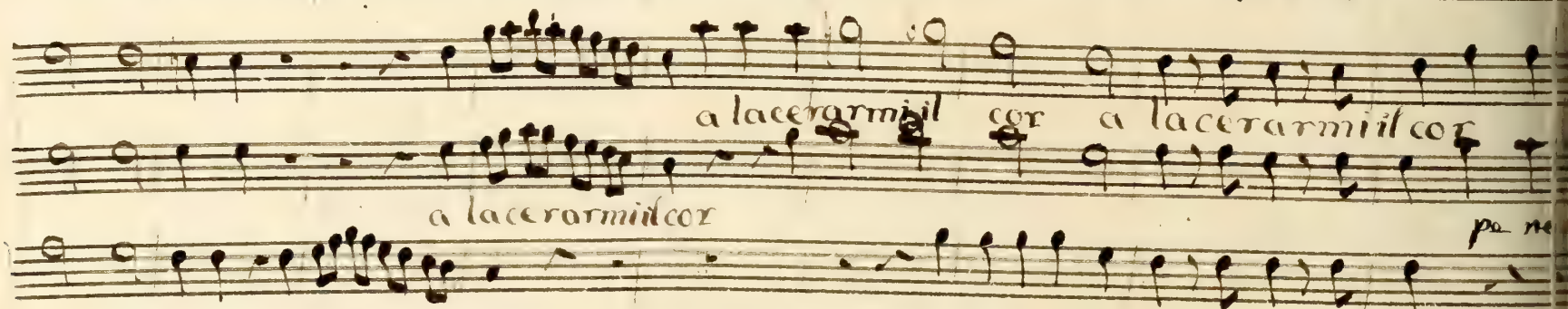
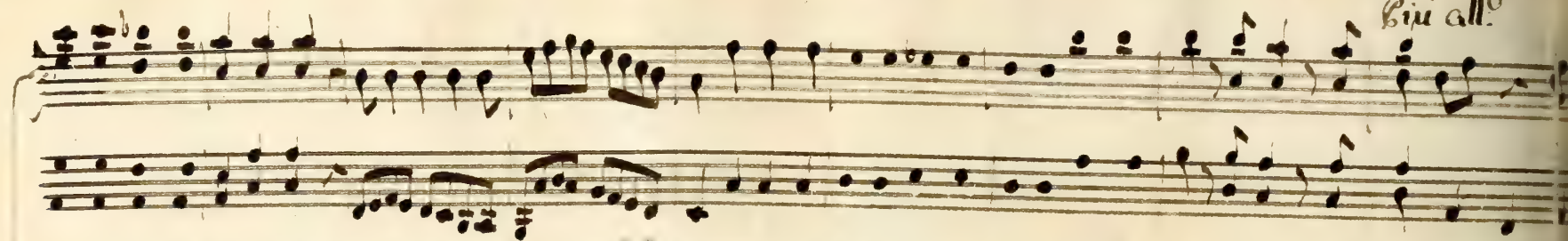


ne spietate, spietate, e barbare, venir vi sen - to a lacerarmi il cor

ne spietate, spietate, e barbare tutte venir vi sento a lacerarmi il cor tutte re =



*Fin all.*



*Fin all.*



Handwritten musical score on ten staves. The notation includes various note values, rests, and bar lines. The lyrics are written in Italian and are interspersed between the staves.

Lyrics:

tutte venirvi sento

a la cerarmi

pietate e carbare tutte venirvi sento a la ce - rararmi il cor a la cerarmi il



This is a page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 14 staves. The notation is in a historical style, featuring various note values, rests, and bar lines. The lyrics are written in a cursive script below the staves. The text includes the words "a lacerarmi" and "cor a lace - rarmi il cor a la = c". The paper shows signs of wear, including creases and discoloration.

a lacerarmi

cor a lace - rarmi il cor a la = c



Handwritten musical score on ten staves. The notation includes various note values, rests, and bar lines. The lyrics are written across the middle and bottom staves.

Lyrics across the middle staves:  
a lace = rar = mi il cor a lace = rar = mi il

Lyrics at the bottom:  
rarmi il cor ... a lace = rarmi il cor a la = cerat mi il







Handwritten musical score on ten staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and bar lines. The first four staves contain dense musical notation with many beamed notes. The fifth and sixth staves show a change in notation, possibly indicating a different instrument or a specific section. The seventh and eighth staves are mostly empty, with only a few notes and rests. The ninth and tenth staves contain more musical notation, including some notes with stems pointing downwards. The handwriting is in dark ink on aged, slightly yellowed paper.

Handwritten text on the right margin, possibly a page number or a section marker, including the letters "F", "L", and "si".







Scena II

Car.

Rub.

ah che il barbaro all' ara già la strascina e puoi temer nemico

più che natura e amore parla l'indole atroce e il fiero core e divieto to an

cora di vederla mia prelo l'istante il più fatale machab deh lascia al mio chiolari

vegga che... signor non posso jefte qui impera ed obbedirlo e legge legge era

Am. del ch'io finagero s'arresta prence ed al tuo do lor congiungi il mio



*Car.*  
 altro a noi non rimane oh ciel perita dunque no e ma *Rub.* ella perdè la

*Am.*  
 vita dirtelo ancor non so lo che si vieta alla madre medesima entrar nel.

sempio che all' inumano sempio viddi il ferro apprestar dal padre istesso e ch'io

*Car.*  
 vivo all' orror Dun tanto eccesso ah che mancando in seno l'alma mi

va giudami altro vealmeno la vita a terminar barbaro mostro ch'io mi sento mo



*rit.* *Rub.* *Car.* *Am.* *Car.*  
fa core o prence lasciami a me tu nisci ah si n'andiamo

lunge da questo ciel e fia trionfo d'un inumano padre il pianto d'uno sposo

*Rub.* *Mac.*  
ed' una madre e tu sol non odrai in tanto dubbia sta

la sento anch'io ma trasgredir non posso il dover mio

Coro



[The page contains approximately 25 lines of extremely faint, illegible text, likely bleed-through from the reverse side of the paper. A single, faint handwritten mark resembling a vertical line or the number '1' is visible in the center of the page.]



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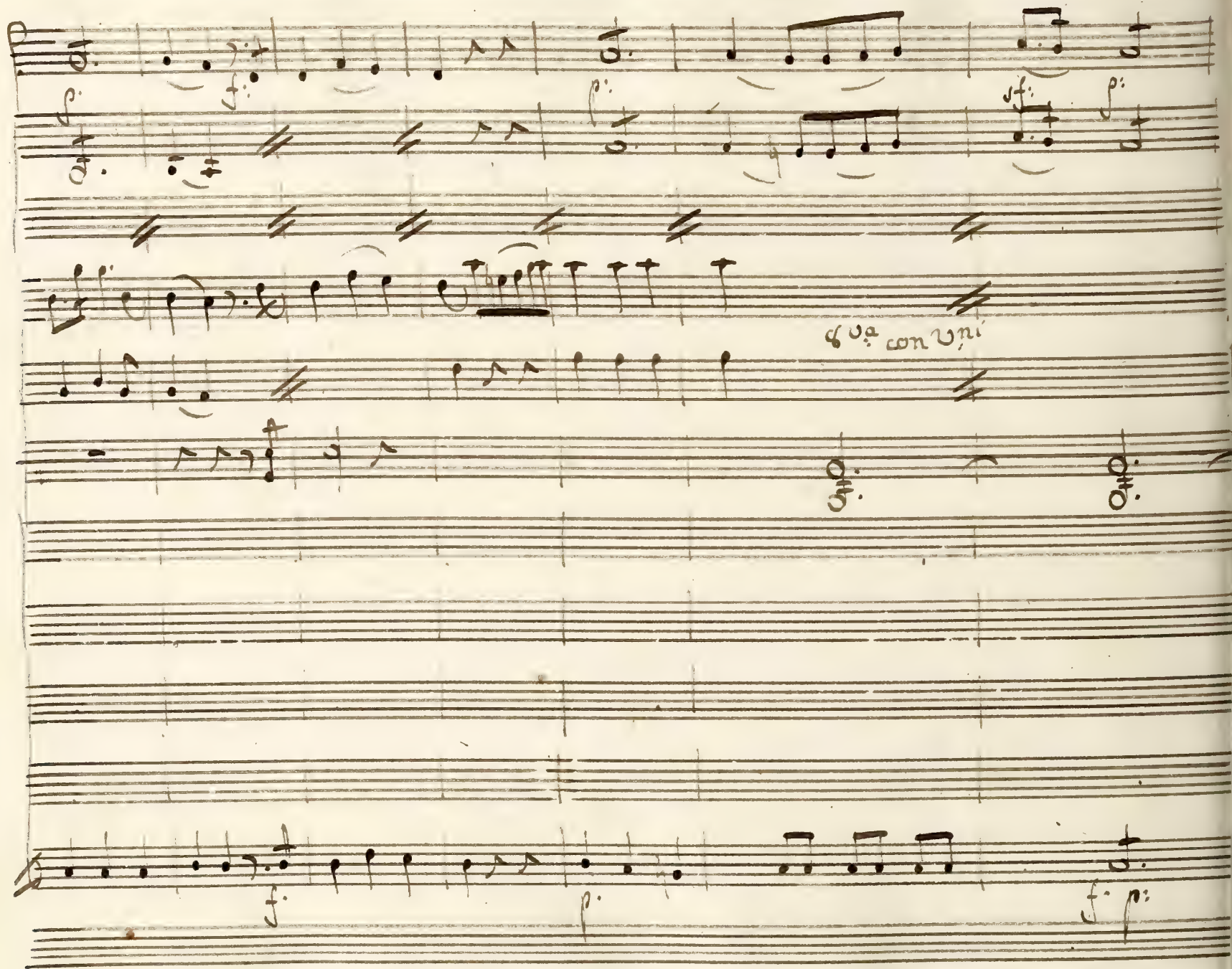
Handwritten musical score for a symphony orchestra and vocal soloist. The score is written on ten staves. The instruments and voices are: Violini (Violins), Viole (Violas), Oboe, Corni in E-flat (Horns in E-flat), Canto (Soprano), Alto, Tenore (Tenor), Basso (Bass), and Fagotto (Bassoon). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The score includes various musical notations such as notes, rests, dynamics (f, p, solo), and articulation marks. The paper is aged and yellowed.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key features of the notation include:

- Dynamic markings: *f* (forte), *p* (piano), *f. p.* (fortissimo piano), and *f. p.* (fortissimo piano).
- Articulation: Slurs and accents are used to group notes and indicate emphasis.
- Rehearsal marks: Double bar lines with repeat signs (//) are used to divide the music into measures.
- Performance instruction: The text "6 va con Uni" is written above the sixth staff, indicating a change in tempo or mood.
- Staff layout: The score is written on ten staves, with the first five staves containing the main melody and the last five staves containing accompaniment or a second melody.





Handwritten musical notation on two staves. The notation includes various notes, rests, and dynamic markings such as *ff*, *p*, and *f*. There are also some markings that appear to be *sf* and *sfz*.

Handwritten musical notation on two staves. The notation includes various notes, rests, and dynamic markings such as *ff*, *p*, and *f*. There are also some markings that appear to be *sf* and *sfz*. The word "solo" is written below the second staff.

Handwritten musical notation on two staves. The notation includes various notes, rests, and dynamic markings such as *ff*, *p*, and *f*. There are also some markings that appear to be *sf* and *sfz*.

Handwritten musical notation on two staves. The notation includes various notes, rests, and dynamic markings such as *ff*, *p*, and *f*. There are also some markings that appear to be *sf* and *sfz*.



A handwritten musical score on aged, yellowed paper. The score consists of approximately 12 staves. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single system. The first staff contains a melody with a forte (f.) dynamic marking. The second staff continues the melody with a piano (p.) dynamic marking. The third staff is a rest. The fourth staff contains a melody with a forte (f.) dynamic marking. The fifth staff contains a melody with a forte (f.) dynamic marking. The sixth staff contains a melody with a forte (f.) dynamic marking. The seventh staff contains a melody with a forte (f.) dynamic marking. The eighth staff contains a melody with a forte (f.) dynamic marking. The ninth staff contains a melody with a forte (f.) dynamic marking. The tenth staff contains a melody with a forte (f.) dynamic marking. The eleventh staff contains a melody with a forte (f.) dynamic marking. The twelfth staff contains a melody with a forte (f.) dynamic marking. The score is written in a single system. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single system. The first staff contains a melody with a forte (f.) dynamic marking. The second staff continues the melody with a piano (p.) dynamic marking. The third staff is a rest. The fourth staff contains a melody with a forte (f.) dynamic marking. The fifth staff contains a melody with a forte (f.) dynamic marking. The sixth staff contains a melody with a forte (f.) dynamic marking. The seventh staff contains a melody with a forte (f.) dynamic marking. The eighth staff contains a melody with a forte (f.) dynamic marking. The ninth staff contains a melody with a forte (f.) dynamic marking. The tenth staff contains a melody with a forte (f.) dynamic marking. The eleventh staff contains a melody with a forte (f.) dynamic marking. The twelfth staff contains a melody with a forte (f.) dynamic marking.

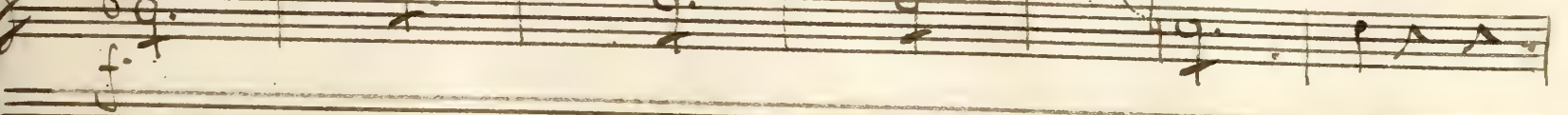
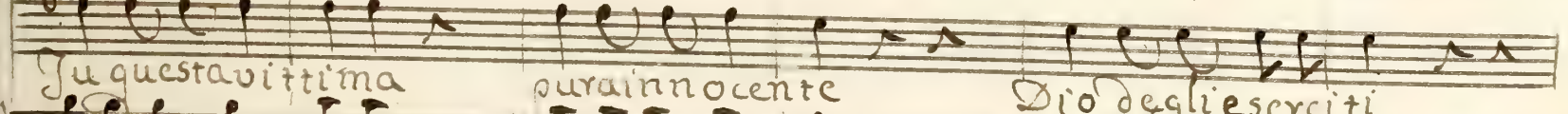
Handwritten musical score on aged paper, featuring multiple staves with musical notation, including notes, rests, and dynamic markings such as *f.* (forte) and *p.* (piano). The notation includes various note values and rests, and the score is written in a single system. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single system. The first staff contains a melody with a forte (f.) dynamic marking. The second staff continues the melody with a piano (p.) dynamic marking. The third staff is a rest. The fourth staff contains a melody with a forte (f.) dynamic marking. The fifth staff contains a melody with a forte (f.) dynamic marking. The sixth staff contains a melody with a forte (f.) dynamic marking. The seventh staff contains a melody with a forte (f.) dynamic marking. The eighth staff contains a melody with a forte (f.) dynamic marking. The ninth staff contains a melody with a forte (f.) dynamic marking. The tenth staff contains a melody with a forte (f.) dynamic marking. The eleventh staff contains a melody with a forte (f.) dynamic marking. The twelfth staff contains a melody with a forte (f.) dynamic marking.

8<sup>va</sup> con Uni

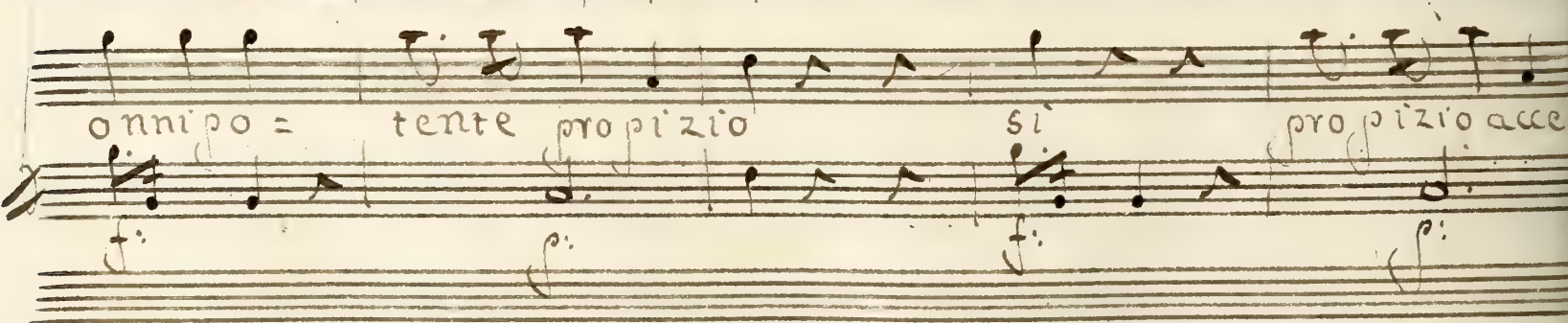
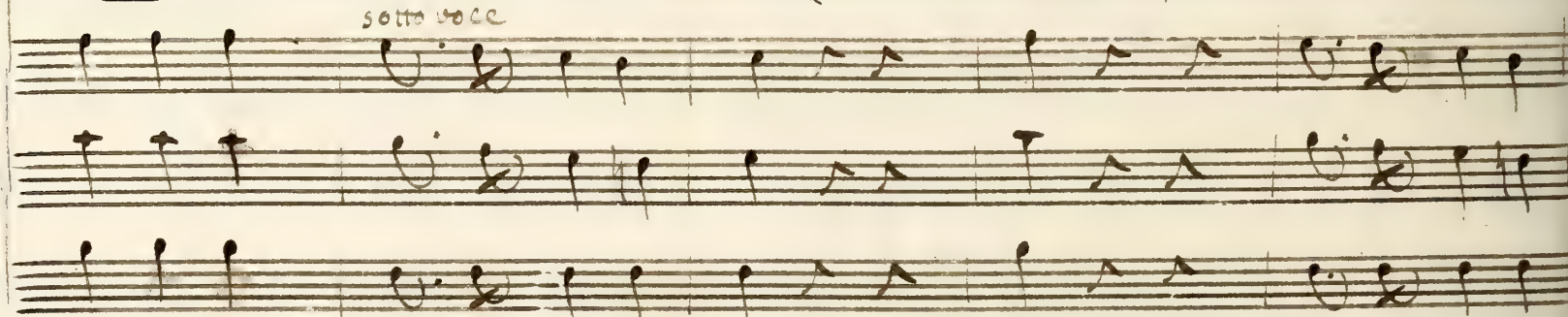
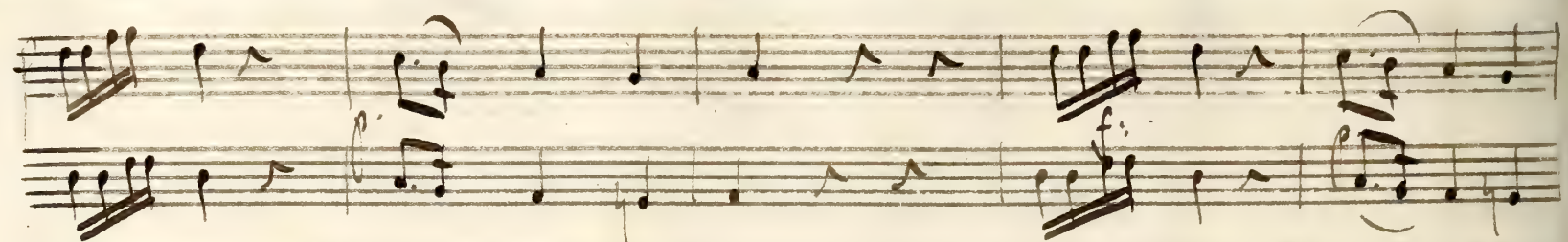




Unif:









Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like 'f' and 'p'. The bottom two staves contain the lyrics 'ta Dalvinci= tor Dalvinci= tor.'



*lena let.*

figlia coraggio i dio ti chiama a lui

offri pur la tua vita Ei se la diede renderla a te

viene o te se lice fra tante e tante elette vittima

immacolata ed innocente ah qual fra luce in

questo sacri fizio tremendo alto mistero per

no so al mondo

cui fia giusto

il giusto e il vero



Violini

Viola

Orchestra

Teste

Rec: vo

Padre Signore ah qual ti splende in volto raggio di



Handwritten musical notation on three staves. The notation consists of whole notes and half notes, some with beams connecting them, indicating a melodic line. The staves are hand-drawn and the ink is dark brown.

A single staff of music, mostly empty, with a double slash indicating a break or a section that has been crossed out.

Handwritten musical notation on a single staff, featuring a series of eighth notes. Below the staff, the following text is written in a cursive hand:

*vin così scendea dal Monte a promulgar la legge il Reace antico Indiamo*

Handwritten musical notation on a single staff, featuring a series of whole notes.

Empty musical staff.

Empty musical staff.



Padre iosepho un novello vigore ogn'altro affanno giatace nel mio



Handwritten musical notation on five staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various note values, rests, and bar lines. The second and third staves continue the melodic line. The fourth staff contains a double bar line with a repeat sign (two slanted parallel lines).

Handwritten musical notation on a staff with lyrics written below it. The notation includes various note values, rests, and bar lines. The lyrics are written in a cursive script.

ieno ed il mio cor va altero che adombrato in me sia l'alto mistero

Handwritten musical notation on two staves. The first staff begins with a double bar line with a repeat sign (two slanted parallel lines). The notation includes various note values, rests, and bar lines.

Two empty musical staves at the bottom of the page.



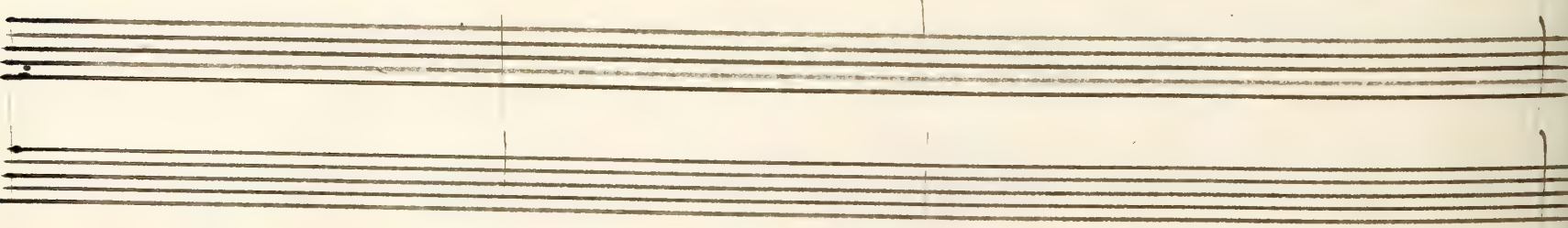
Handwritten musical notation on five staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation consists of various note values, including quarter and eighth notes, and rests. The second and third staves continue the melodic line. The fourth and fifth staves are mostly empty, with some faint markings and a double bar line on the fourth staff.

Handwritten musical notation on two staves. The top staff features a treble clef and a key signature of one flat. The melody is written with a series of eighth and sixteenth notes. The bottom staff provides the lyrics in Italian. The lyrics are: "Pieni Noe ma il sacro rito adempi offri te stessa al sommo Giove".

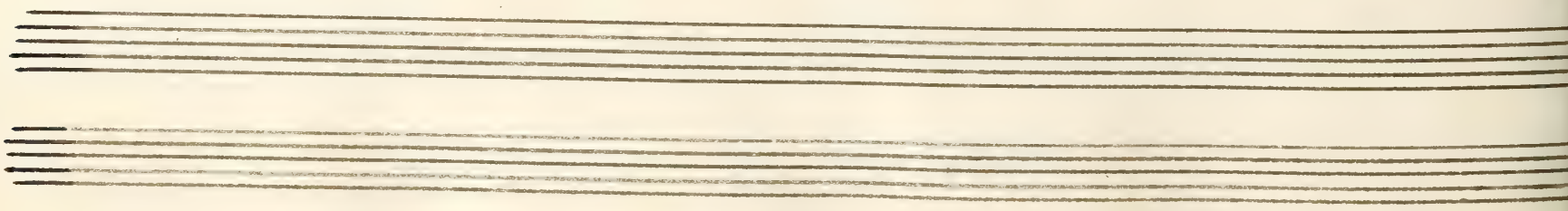
Pieni Noe ma il sacro rito adempi offri te stessa al sommo Giove

Four empty musical staves at the bottom of the page, consisting of five-line systems.

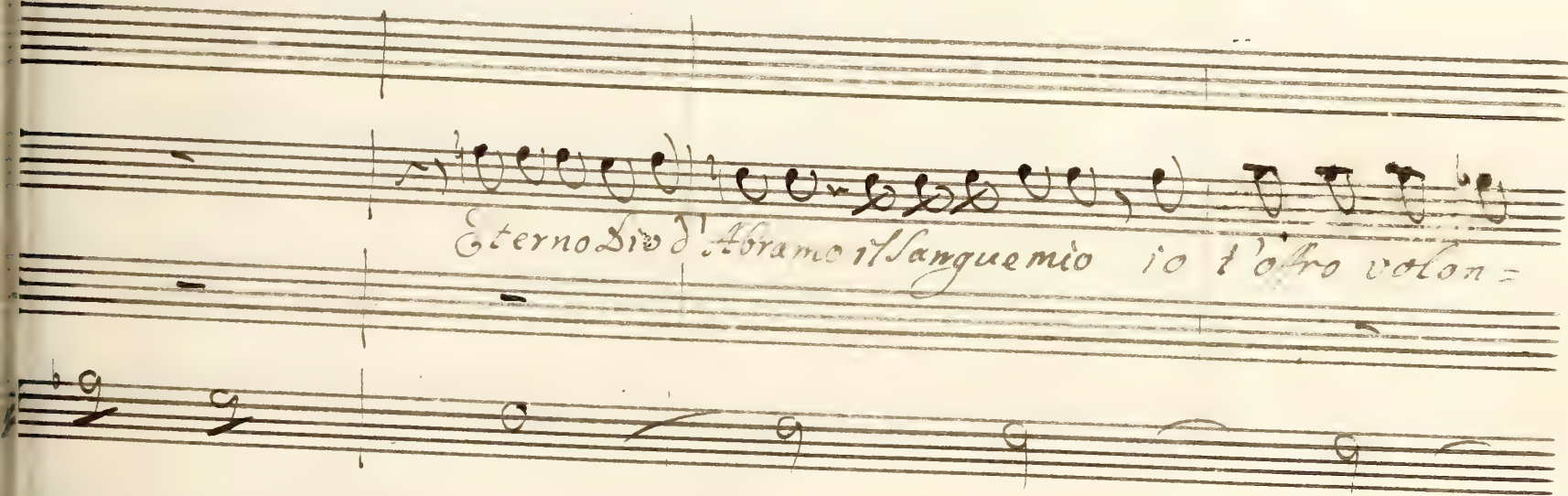
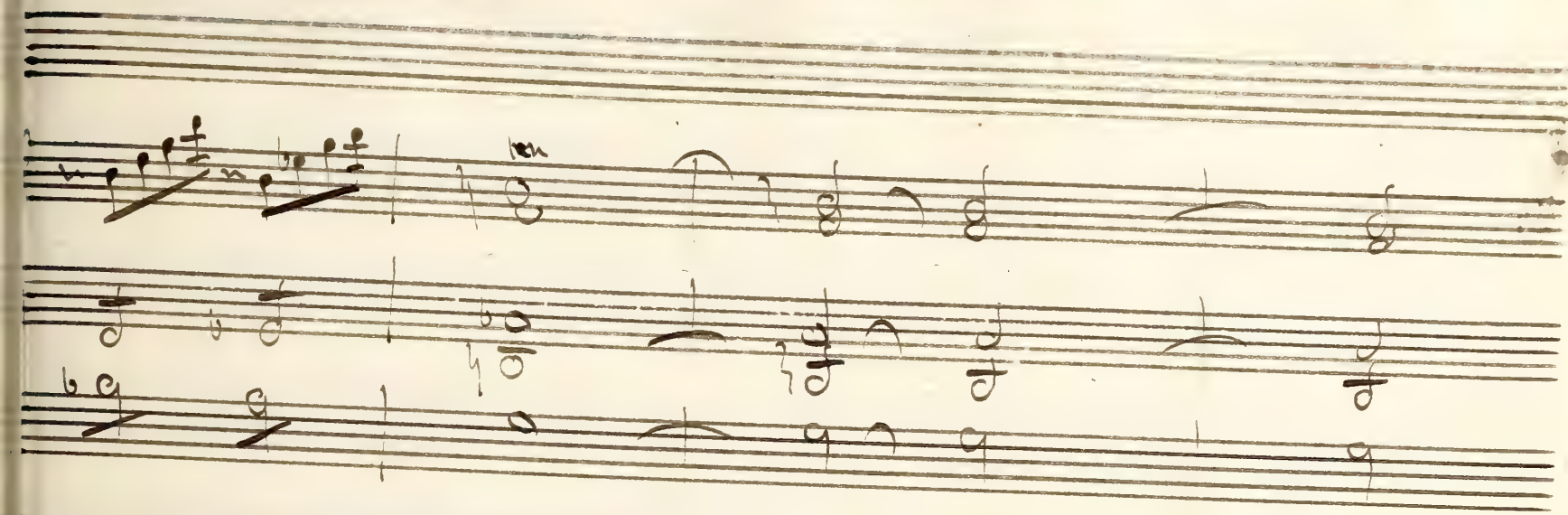




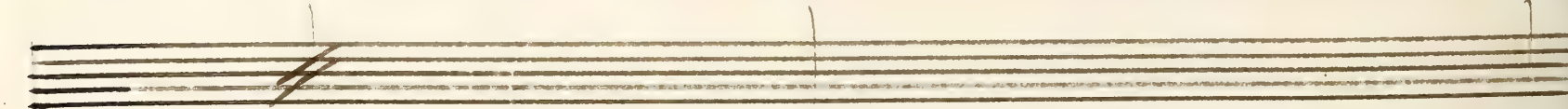
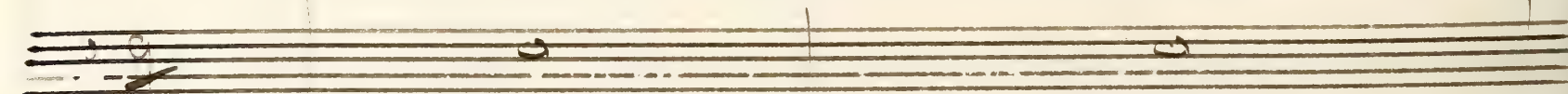
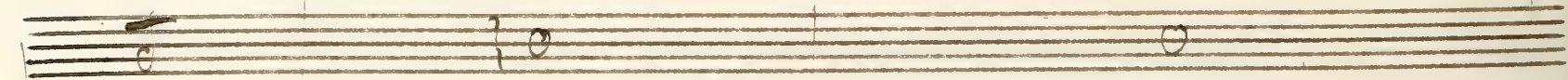
race Prendi l'ultimo apleo e mori in pace



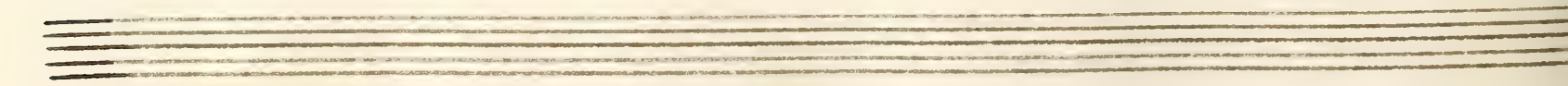
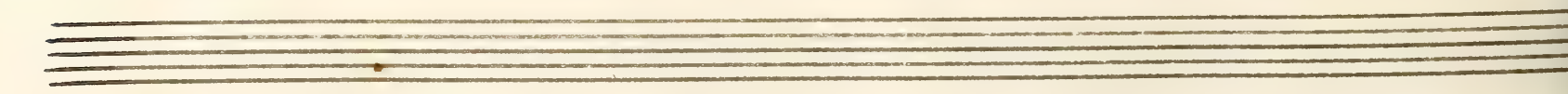








*tarial*      *io so che degnand'è l'ostia di te ma quel che*





Handwritten musical notation on three staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various note values, rests, and bar lines, with some notes beamed together. The second and third staves continue the musical line with similar notation.

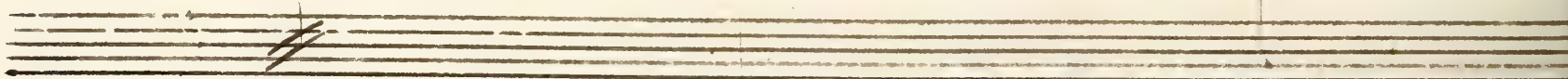
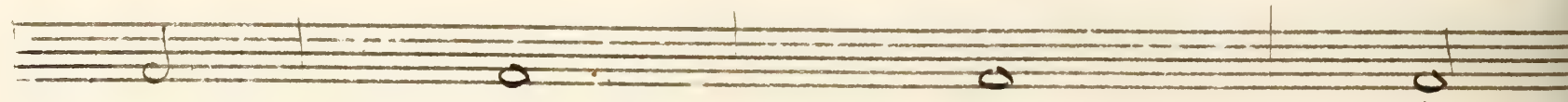
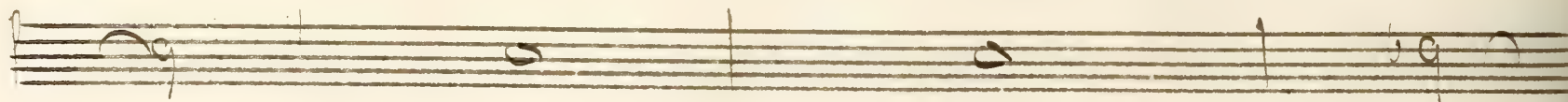
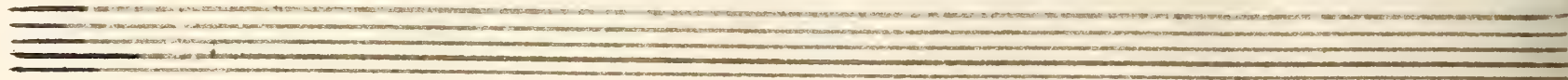
Handwritten musical notation on two staves, featuring lyrics written below the notes. The first staff contains the lyrics "Dono. e ciocchedar poss'io" and the second staff contains "in tal momento ascolta mio Si=". The notation includes various note values, rests, and bar lines, with some notes beamed together.

Dono. e ciocchedar poss'io

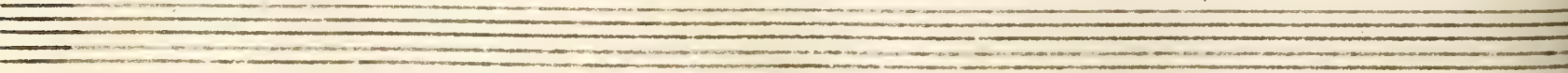
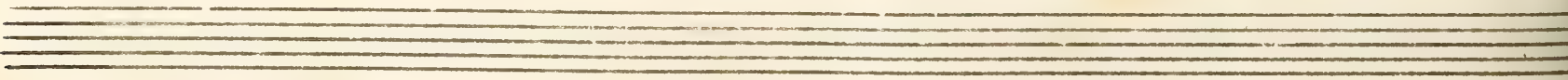
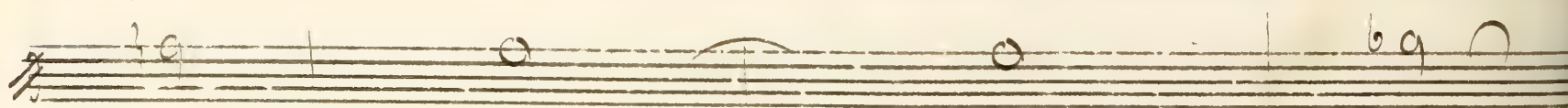
in tal momento ascolta mio Si=

Four empty musical staves at the bottom of the page, consisting of five-line systems without any notation.

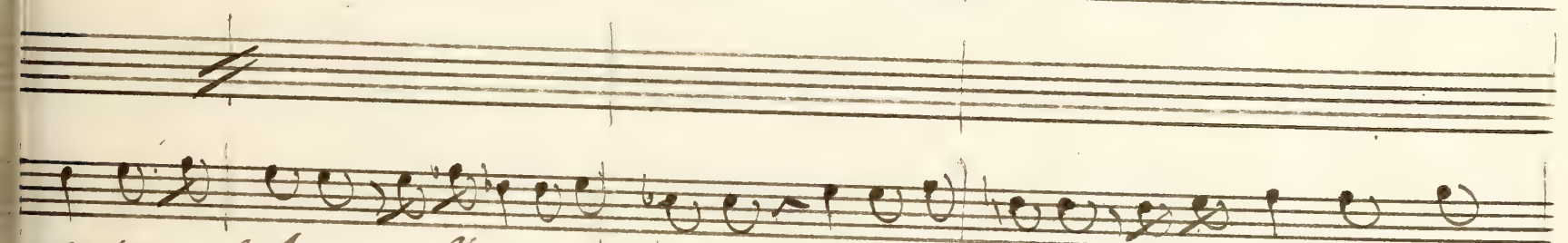
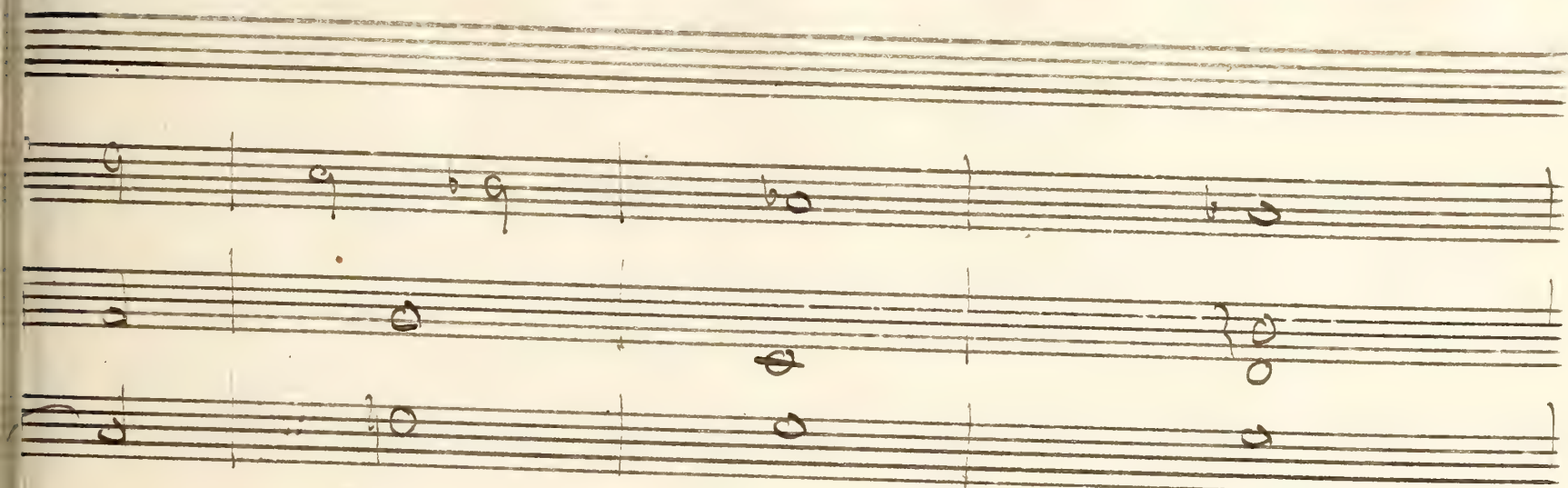




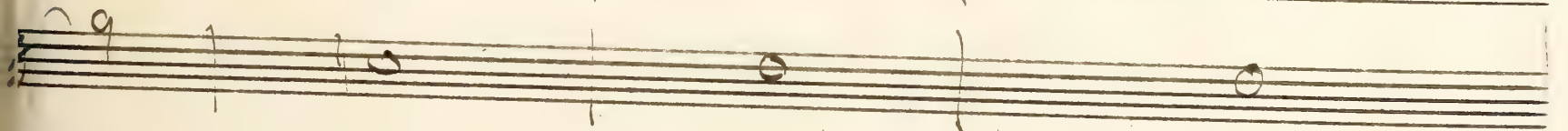
*gnor i' giorni miei accresci al caro Padre alla mia genitrice e poi*



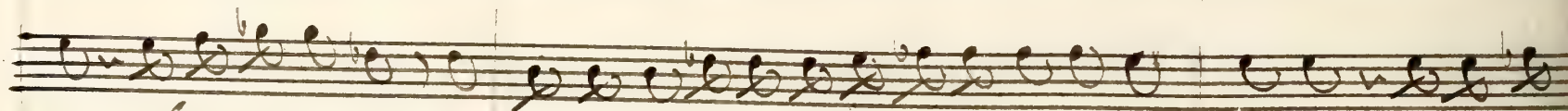
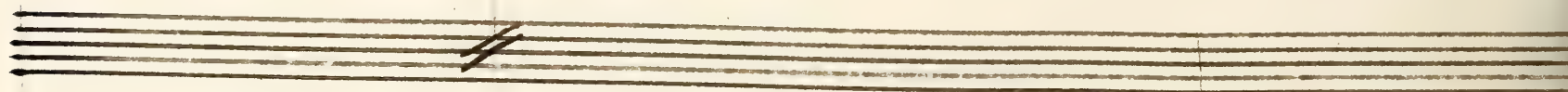
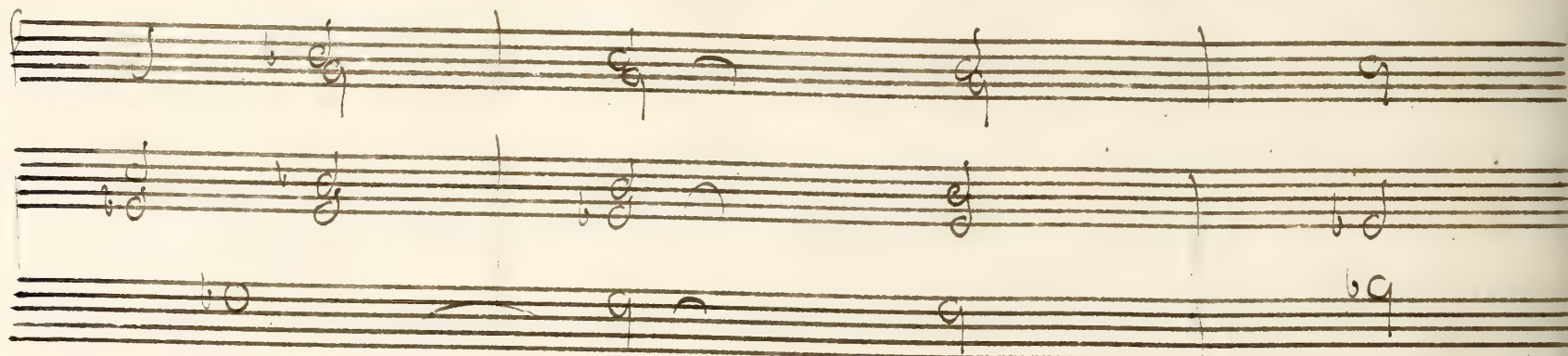




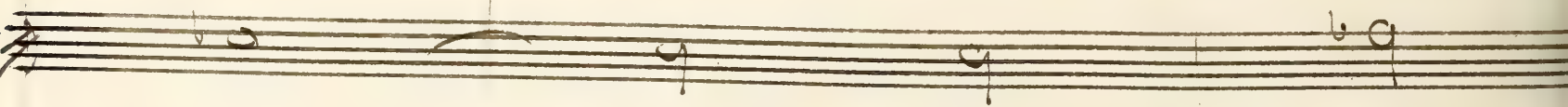
sente e felice via l'impero di jefco I. Degni tuoi cadan sopra di







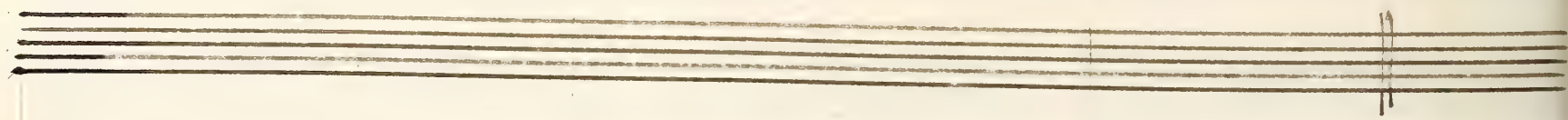
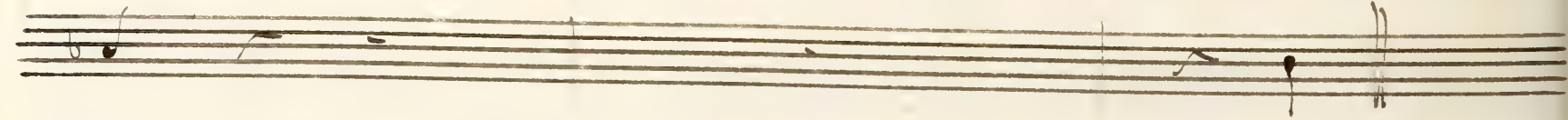
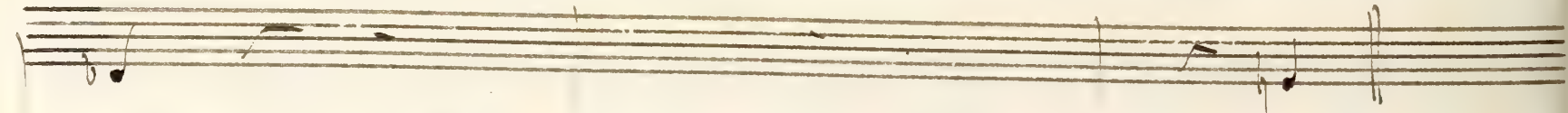
me nel sangue mio si estinguono i tremanti fulmini di vendetta e retri-



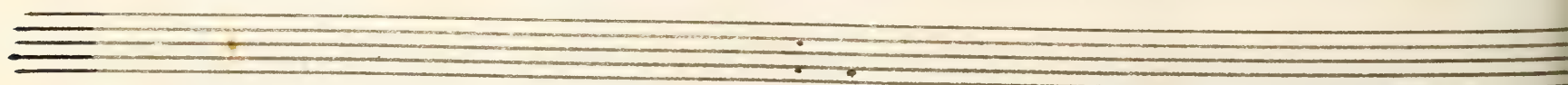


illegno Signore il popol tuo, e condaro. Nume le. Grame del mio





core non si niega omio Dio grazie a chi muore





Clarini

*p Semp.*

Violini

*con sordini*

Viole

Fagotti

Organo



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The third staff features a complex melodic line with many beamed notes. The fourth staff contains three double bar lines. The sixth staff begins with a double bar line. The seventh staff contains the handwritten text "Deh volgiame lo sguardo" in a cursive script, positioned above the musical notation. The manuscript is written on aged, slightly discolored paper.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The text "negl' ultimi momenti" is written across the bottom staves, appearing twice. The manuscript is on aged, slightly stained paper.

han

negl' ultimi momenti

negl' ultimi momenti



Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The lyrics are written in Italian.

The visible lyrics are:

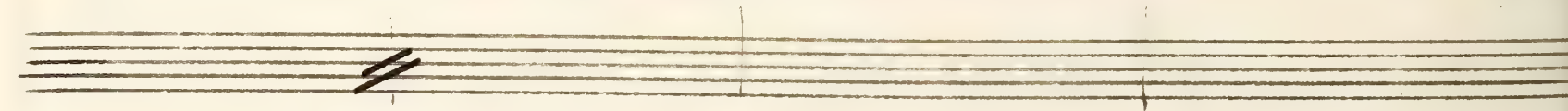
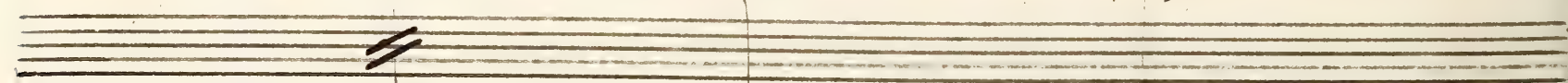
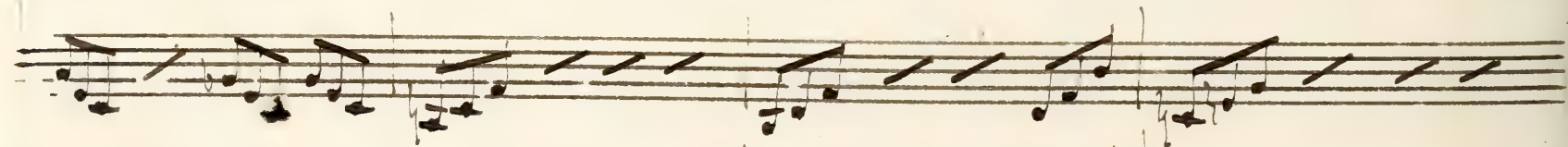
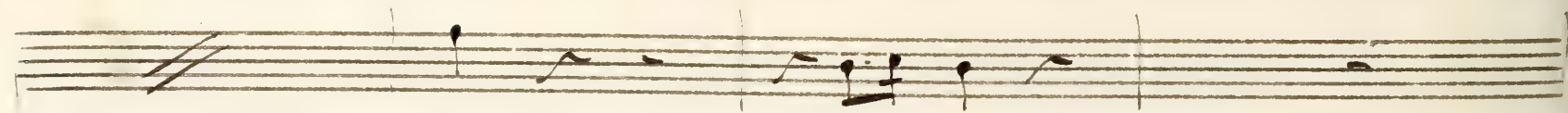
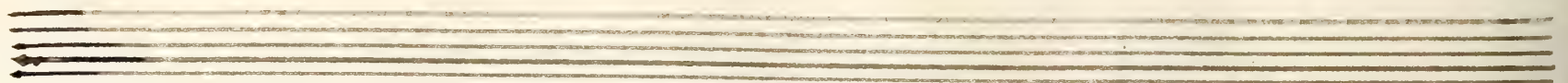
odi gl'estremi accenti o Nume di pietà

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *f* for forte). There are also some markings that appear to be "u" or "u" above the staff.

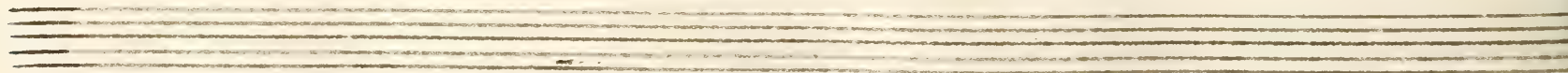


*Nome di pietà* — *Nome di pie =*





ta' e puro il voto mio e merta. grazia o





Handwritten musical score on ten staves. The notation includes various notes, rests, and slurs. The bottom two staves contain the lyrics:

Dio oh = Dio un innocente te vittima che



Handwritten musical score on aged paper. The score consists of ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The lyrics "compa in sen non hai che colpa che" are written below the sixth staff.



colpa in sen non ha in sen non ha in sen non



Handwritten musical score on ten staves. The notation includes various notes, rests, and slurs. The first four staves contain musical notation. The fifth and sixth staves are crossed out with double slashes. The seventh and eighth staves contain musical notation and the text "Segue il coro che si replicarà la stessa". The ninth staff contains musical notation and the text "musica - In questa vittima". The tenth staff is empty.

Segue il coro che si replicarà la stessa

musica - In questa vittima



Inf.

Grandio m'aita a viva in questo istante il debole mio cor ma lento ormai dis-

cender mi nel seno in solito vigore in tal momento non sento nel mio petto

d'uomo ed i padre il seduttore affetto spargasi il sangue mio

spargasi e si adempisca il mio voto signor De reggi il colpo oh dio col tuo poter

ormai le ciglia in alza al sommo nune e vieni e vieni o figlia

Coro



Handwritten musical score for a symphony orchestra and choir. The score is written on ten staves, each with a 2/4 time signature and a key signature of one flat (B-flat).

The staves are labeled as follows:

- Violini** (Violins): The first staff, featuring melodic lines with dynamic markings *p.* (piano) and *f.* (forte).
- Viole** (Violas): The second staff, featuring a melodic line with dynamic markings *p.* and *f.*.
- Fagotti** (Bassoons): The third staff, featuring a melodic line with dynamic markings *p.* and *f.*.
- Coro** (Choir): The fourth, fifth, sixth, seventh, and eighth staves, which are currently empty.
- Organo** (Organ): The ninth staff, featuring a melodic line with dynamic markings *p. sf.* (piano sforzando), *f.*, and *f.*.

The score is written in a cursive, handwritten style. The notation includes various musical symbols such as notes, rests, and dynamic markings. The paper is aged and shows some staining.



A handwritten musical score on aged paper, featuring four staves. The top two staves contain instrumental parts, likely for piano and violin/viola. The bottom two staves are vocal parts with Italian lyrics. The lyrics are: "Dio giusto, e forte", "gradi-sci", and "e accetta". The score includes various musical notations such as notes, rests, and dynamic markings like "p." (piano) and "fi." (fine). The handwriting is in a cursive style, typical of 18th or 19th-century manuscripts.

*p.*

Dio giusto, e forte gradi-sci e accetta

Dio Giusto e forte gra di - sci e accetta

Dio giusto e forte gradi-sci e accetta

Dio Giusto e forte gra di - sci gradi-sci e accetta

*p.* *fi.*



Handwritten musical score on aged paper, featuring vocal lines and piano accompaniment. The score is written in a single system with multiple staves. The lyrics are in Spanish and include the words "si nobis", "mor", "te", "si gran virtu", and "efor". The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *fr.* (forte) and *p.* (piano). The score is divided into measures by vertical bar lines. The handwriting is in ink, and the paper shows signs of age and wear.

*fr.*

*p.*

*p.*

*fr.*

*fr.*

si nobis mor te si nobis mor te si gran virtu

efor te

si nobis mor te

si nobis mor te si gran virtu



Handwritten musical score on a single page, featuring multiple staves and lyrics. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in Italian, appearing below the staves.

The lyrics are:

gra disci accetta si - no - bil - mor - fe sinobil mor -  
si - no - bil - mor - fe sinobih  
si no bil mor fe  
si - no - bil - mor - fe - sinobih



Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The score includes a piano (p) marking and a section labeled "lotto voce". The lyrics are in Italian, repeating the phrase "si gran vir tu" and "si nobil mor te".

**Lyrics:**

te si gran vir tu  
morte si gran vir tu  
morte si gran vir tu  
morte si gran vir tu

**Section: lotto voce**

si nobil mor te  
si nobil mor te  
si nobil mor te

**Dynamic markings:** p, p.d., f.

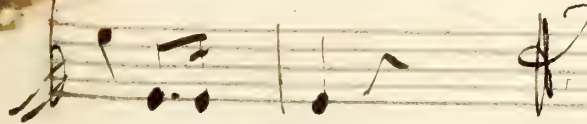
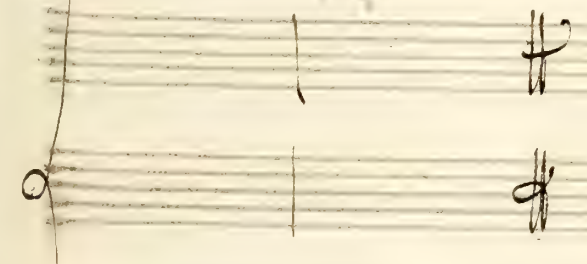
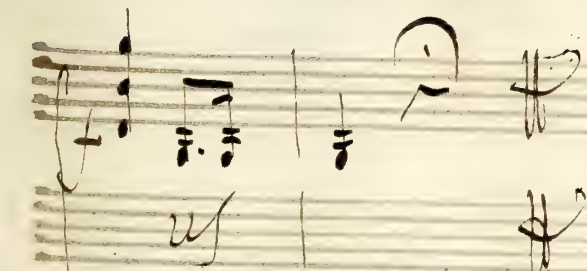


Handwritten musical score on aged paper. The score consists of several staves. The top two staves feature a melodic line with notes and rests, and a lower line with notes and rests, including the instruction *f. p.* (forte piano) and *S. lotto*. The middle section contains two vocal parts with lyrics: *si gran vir tu*, *si gran vir tu*, and *si gran vir tu*. The bottom section features a vocal part with lyrics: *si gran vir tu*, *si gran vir tu*, and *si gran vir tu*, and a lower line with notes and rests, including the instruction *lotta voce*.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals (sharps and naturals). The score is organized into measures by vertical bar lines. The bottom staff features the word "tu" written above the first measure and "f. g." written below the eighth measure. The manuscript is written on aged, slightly stained paper.





Fine Atto Secondo







Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.











